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# The SCHOOL-ARTS MAGAZINE

TRADE MARK REG. U. S. PAT. OFF. AND IN CANADA

A PUBLICATION FOR THOSE INTERESTED IN FINE AND APPLIED ART

Pedro J. Lemos  
EDITOR

DIRECTOR, MUSEUM OF FINE ARTS, STANFORD UNIVERSITY, CALIFORNIA

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*Photo by T. Harmon Parkhurst*

### THE SENTINEL

THE KIVA STAIRWAY, SAN ILDEFONSO PUEBLO, NEAR SANTA FE, NEW MEXICO

YRARELL CLUB  
HOPI TRUST

## Wood Carving Comes Back in America

HAZEL GANDER

KANSAS STATE TEACHERS COLLEGE, PITTSBURG, KANSAS

IN OUR way of living we have much in common with the English and many of their beautiful homes have been accepted as inspirations for our own domestic building. It is mostly from them that we have learned the decorative possibilities of wood. The greatest skill and the finest workmanship, of course, are lavished upon the churches and the cathedrals, but the medieval castles and dwellings also received the inspired attention of the workers in wood. Today, the craftsmen are devoting their supreme efforts to the carving of their stalls, altars, canopies, and screens, and many accessories that help to glorify a place of worship, but the interior of houses also demand their consideration.

Wood carving in all periods has depended primarily upon the architectural setting of which it is an intrinsic part. A new era of architecture began in the latter part of the 17th century, which naturally affected its decoration. The classic influence revealed itself not only in architecture itself, but in more careful study of architectural details in molding, pediments, panels, and their enrichment gave rare opportunities to the wood carver. The supreme function of the craftsman is to work in artistic partnership with the architect.

Since colonial days American craftsmanship has suffered an inertia from which it is now trying to emerge. We have built up a great industrial nation with little concern for real art production. But now we need the beautiful flowering of national art expression.

Wood carving is being done as well today as in the times past, technically speaking, but it often lacks the spirit, the surety of treatment, of the early workmanship, because the modern carver follows no tradition. Before 1892, when the halftone came into use, the woodworkers had so refined their technique that if they were copying they would faithfully copy the defects on the wood. The art had become so refined that it crumpled. Personal feeling and originality had gone from the craft, and it remained only a productive process. The wood carvers sank into a mere appendage to the cabinet makers and little original work of value was produced.

Today the under cutting is done by machine and the modern urge for rapid production forces the craftsman to confine himself to one branch of his work instead of allowing him to gain by experience an all-round knowledge of his craft. This manner of working is hardly



conductive to the production of great art, for if a craftsman is not able to carry a piece of work through to its completion, it naturally cannot be a reflection of his own personality, nor reveal the individuality which always distinguishes a work of art from a mechanical production.

Wood, though neglected as a material for sculpture today, was much used in the ancient world. Yet carving, as distinct from modeling, is one of the artistic discoveries of the last decade or so.

Yet wood as a medium for portraiture has many conspicuous qualities. It has a warmth and richness of surface beside which marble and stone seem cold and unsympathetic. The colors of wood offer a wide choice, and almost all the fine-grained woods are suitable for certain work. Ebony and rosewood, though hard and somewhat untractable, give rich and beautiful effects.

Walnut and mahogany are useful woods and may be had large enough to do work on a considerable scale. The poplar, when wax-polished and darkened a little by time, has somewhat the effect of pale bronze. Limewood, the wood always used by Grinling Gibbons, is of a beautiful texture, and in color it has some approximation to flesh color.

During the last twenty-five years there has been a notable advance in America in the art of wood carving. The carver is entering the domains of sculpture hitherto almost monopolized by bronze and marble. He is using woods which have been carved rarely in the past, because of their grains and markings, and carving them with partial object of bringing out these peculiar features.

In the houses that have suffered most

damage in the passing years, the carving has been less injured than any of their other decorative features. It appears everywhere in these structures, on the entrance doors, mantels, staircases, interior pilasters, and newel posts. It is in the interior of these houses, however, that we find carvings on nearly all moldings, cornices, chimney pieces, and mantels. The china cupboards, sometimes built into the walls of the rooms or as movable pieces of furniture, were an important feature in houses of the better class.

The colonial carvings were almost always very decorative, and usually showed the touch of a master hand in design and execution, but it was always an accessory to the main architectural features.

Technically, all the various objects are as fine as the originals that were their inspiration, yet the names and work of such artist-artisans are practically unknown to the average American lover and buyer of art.

William Rush, a ship carver by profession, was the first in whose work we can trace evidence of a genuine gift for modeling. His figureheads of Indians or naval heroes added a regular merit to the beauty of the merchant marine. His skillfully wrought figureheads have been acknowledged the world's best. When a ship bearing one of the figureheads visited England or other European countries, wood carvers would flock to the waterfront and make drawings with the intention of imitating America's work.

He designed and executed the fountain in Fairmount Park, Philadelphia. At Independence Hall there is a lifesize wooden statue of Washington that was carved by Rush for the ceremonies attending Lafayette's visit to America in 1824.

I. Kirchmayer, dean of American wood carving, remains at this time unsurpassed among





A GRILL, "AN ANGEL KNEELING." WOOD CARVING BY KIRCHMAYER



CARVED PANEL—"THE SUPPER AT EMMAUS," FROM REREDOS IN ST. PAUL'S  
EPISCOPAL CHURCH, SPRINGFIELD, ILLINOIS, BY JOHN SUTCLIFFE, ARCHITECT



TRUMPETING ANGELS, CARVED BASE FOR ORGAN PIPES IN UNFINISHED WOOD, BY GOODHUE. THIS PIECE IS IN THE CHICAGO UNIVERSITY CHAPEL, CHICAGO, ILLINOIS

modern carvers in strength of conception and skill of craftsmanship. He expresses life, human emotion, and abstract ideas, with reality in wood.

Mr. Kirchmayer has contributed to the interiors of some of the most notable homes and churches in this country. Among them are St. John the Divine, New York; St. Mary the Virgin, New York; St. Thomas, Detroit; and St. Paul's, Chicago.

While he has executed with great facility all the types of wood carving, his ecclesiastical studies mark the fullest expression of his own art, and the highest development of modern wood carving. Ecclesiastical subjects afford a scope of ideas and a dignity of execution not possible in any other field of carving. He was a carver of objects for twenty years. Then he turned to the making of altars, heroic figures, choir lofts, and occasionally whole church interiors. He has become a master of ornament and the figure in the round.

To conquer one medium is an achievement for any artist. Heinz Warneke is known as a wood carver of dramatic power, a fashioner of sentient creatures that derive character from the very grain and substance of wood itself. He resisted every effort of his teachers to change and mold him according to the accepted pattern. Technical instruction he devoured with an uncanny faculty for avoiding trouble, yet at the same time having his own way.

When the consequence of night work and lack of rest began to show irritating symptoms, for recreation he went to the country as often as possible. In his mystical worship of the beauty of wood, Warneke believes that it charmingly dictates the method of revelation to the artist.

In the great out-of-doors a painter would have found myriad fascinations of landscape. But to Heinz Warneke there was an appeal of trees, animals, domestic and wild fowls, even of the peasants who were primitive as trees and animals.

He holds that for every idea to be expressed there is a definite medium. The more refined and abstract the idea, the greater surface simplicity. He does all his work with his own hands. Here lies the strength of Heinz Warneke. He is a craftsman and creator. He is the possessor of

suave and expert craftsmanship and an inspiration that is witty, gentle, and analytic. He commands attention at the very forefront of modernity.

Another lover of wood and trees was Konenkov. Being true to the traditions of his people (Russian) it was only in wood that he expressed his own message full of reverent love for the earth.

The crookedness and gnarliness of Konenkov's old peasants is not a physical deformity, but only indicates their nearness to nature.

The artist's knife, lost in reveries, creates shapes as delicate and airy as the high sounds of a singing flute. To him the forest is a wonderful realm of people with spirits living in the hearts of the trees. They are symbols of the beauty and mystery of nature. Wood is the material that, in his infancy, Konenkov chose for his first artistic attempt. It was the material of his country and it seemed to him that every artist should use his native material for expression.

His quest for new and beautiful trees brought him to America. He manifests almost a supernatural feeling for trees. They were his first books and teachers.

Konenkov says, "To me each person has his or her counterpart (trees affinity) if it can be found. A blond and pretty woman has her counterpart in a birch or a maple, whereas a man of action has his in a hickory, chestnut, or apple tree."

When making a portrait, bust, figure, or statue, Konenkov fixes in his mind the tree to which his model seems to belong. For the past twenty years his wood sculptures have been the precious possessions of those who could afford them. Nearly every municipal museum of his native land has some specimen of his work.

One night when a terrible storm broke over New York, he sat in his studio listening and dreaming. When the next morning he saw a tree that had been struck by lightning being carried away, he bought the large scorched stump. In a few days the "Bird of Sorrows" was completed from the stump.

"It is the bird whose cries one always hears in the wail of the wind, the noise of the storm, the plaintive sounds of the waves," said Konenkov when talking of the "Bird of Sorrows."



Konenkov is an individualist and belongs to no school and to no period. His primitive style embraces vigor and the fanaticism of a priest. In the sculpture of Konenkov all the racial styles and abnormalities have been melted into one individual art. He achieves this by a subconscious co-ordination of nature's spirit and human fantasy.

Pure beauty and youthful grace of line are Allan Clark's aim. He possesses fine craftsmanship by instinct and has used that gift to enliven and adorn his youthful figures.

Allan Clark, an American sculptor, has found his work in India, Siam, Japan, China, and Java. His figures embody all that is lovely and graceful in the Far East, but they are in no way copies of Oriental art. The technique of Mr. Clark is Western. His subjects, only, are of the East. Fashioned of wood each of his figures reveal the influence of the Oriental antiquity. This spirit the sculptor has interpreted and treated in a modern manner, and in so doing has given his work an originality entirely his own. Each of his studies has a distinctive individuality.

The "Geisha Girl" was posed for by a beautiful Japanese girl. In her sculptured likeness she seems strongly real.

Some artists achieve striking results by superimposing pigment on pigment. Andrew Bjurman, a California sculptor, uses the native redwood as a medium, superimposing sculpture on sculpture. He won first a gold medal in Long Beach by his "Spirit of the Southwest," a carved bust of an Indian, on the base of which he depicted scenes of the pioneer life.

When Ben Anderson, a young St. Paul bricklayer, began to carve with his jackknife crude figures of old home folks about the farm, men knew, crude as they were, that here was something which no school had taught and could not reach. In them the soul of a people spoke with humor and poetic vision.

During his childhood two of his brothers died of the dreaded disease, tuberculosis. As a child he remembered seeing his brothers go away and never return and a great dread came upon him. The mystery of death mingled in his mind with the miracle of spring which he saw in the trees overhead and in the awkward peasant girl who became alive as the winds swept past her.

Unaffectedness and sincerity characterize his work. Disregarding the method or the technique it seems as though Mr. Anderson's work, even these first essays, exceed in merit much of the modernistic work, simply because he really has something to say. There is a growing belief that the artist's message is of more importance than the manner in which he conveys it.

In 1922 he took his carvings to the Minnesota State Fair and won second place even though he had never had a lesson. The next fall he took first prize. He was then only twenty-three years of age.

"The Hod Carrier" was carved in birch wood. He carved it out entirely with his pocket knife, being unfamiliar with wood carving tools.

A figure in soft wood he carves in six or eight hours. He has carved in pine, bass, cedar, birch, walnut, and mahogany. Walnut he calls the wood of mystery. In working he blocks out only the height then commences carving.

His work exhibits the lack of detail and much of the disregard of form which has become the affectation of the moment. Some critics who know nothing of his life would probably class Ben Anderson as a modernist.

His workmanship is crude, his knowledge of his medium is imperfect, but so fresh, so strong, so spiritual and imaginative is his vision, that it is doubtful, should he go to school and learn the intimate knowledge of construction that he lacks now, if he could ever again quite recapture this first fresh, vivid, inspirational vision of his.

Into the art of the Northwest with his crude but imaginative carvings, Ben Anderson has brought a new thing whose spirit rises to the young Northwest, but whose roots are turned deep into the soil of an old world tragedy.

The impression of the East on the work of Melvinia Hoffman's art is, as natural with a sculptor, more seen in form than color, but the depth of the impression is evident. This artist has studied half a dozen types of the Orient, and striven to reveal her message to Western eyes. The bust of the "Arab-Negroid Slave" is most impressive. The man is a slave, but his face expresses dignity in servitude, like that of a chained lion. Another of interest is the "Jewish Rabbi." This is curiously a type revealing the

(Continued on page ix)



## Our First American Artists

PEDRO J. LEMOS

DIRECTOR STANFORD UNIVERSITY MUSEUM OF FINE ARTS  
AND ART GALLERY

THE first American artists were our Indians, of course, but to my mind they are also first in art qualifications, if sincerity, direct expression, and relation of art to their everyday life means anything. Remove these qualifications and art becomes a meaningless superfluity—a surface decoration to American life and a cultural flourish which many critics claim is the trouble with American art, anyway. Because American Indian art has been and still is a part of the Indian life, an interwoven part of his needs, is the reason I have become an ardent sponsor of their arts and crafts. Not only do I feel they are the first in art today but also that they are the “last word” in American art. They are artists primitive and ancient as regard their source, but are at the same time modern as any of the modernists in their art. One only has to note that the modern interior decorators of Europe are using Navajo rugs and Pueblo pottery for their modern interiors to verify this. After all, so-called modern art in many applications has done nothing more than to go back to primitive art for their ideas.

Much of the architecture even in our most recent exposition of progressive ideas in Chicago echoes Mayan Indian, Persian, and other early forms of art structure. Of all American art develop-

ments today, the art centers of Europe become interested mainly in the art works of our Indians and particularly our Southwest Indians. Some day we in the United States will become equally interested, but so far it is too close to us, we are interested in things “over the next hill,” where distance lends enchantment. We travel afar for art, passing in mid-ocean as it were, artists, archaeologists, and collectors who are coming to admire and collect the art of our own Indian artists—our first American artists.

While the drama, the legends, the music, the dances, the architecture of the Indians are subjects all sufficiently interesting to create research and study subjects for students, let me review the arts and crafts of the Indians toward proving the possibilities of their work as a worthwhile part of every art department. In fact, I cannot see why every art department and every art appreciation course does not make American Indian art a part of its study. Several progressive city school departments, such as Minneapolis and others, have required that Indian Art be so included. Isn't it strange that we include study of primitive arts, the art of the cave dweller, Mycenacan, and others, but ignore the equally good or finer forms of our own first artists—the American Indians.



## PUEBLO POTTERY

The Navajo, being nomadic, has no pottery—a kettledrum made from clay which holds a little water, then covered with thin rawhide makes a drum for their dances. The work of the Pueblo potter is done entirely by hand and is always done by a woman. Pueblo artists do not encroach upon the arts belonging to each sex. No man would make pottery, though he may decorate it. No woman would do embroidery—that is a man's art and dire evils would visit a woman if she did embroidery. A potter's wheel has never been used by a Pueblo potter. Pottery is made by pressing successive layers of

clay together. The pottery is then covered with a thin layer of white or cream slip and the decoration added. Several Pueblos polish their pottery with a smooth stone and fire it without adding decorations. Old fragments of Pueblo pottery show decorations done in a dark green glaze. The present Pueblo potter does not use a glaze.

The shapes of the different Pueblo's pottery are distinctive. Their clays and decorations are all different and even in the same pueblo different families will have different motifs. This has been always so. So definite have these differences remained that the archaeolo-



THE SOUTHWEST INDIAN COUNTRY WITH ITS IMMENSE SPACES AND WONDERFULLY CLOUDED SKIES IS EXPRESSED IN THIS WOODBLOCK BY C. A. SEWARD, ARTIST AND AUTHOR, OF WICHITA, KANSAS

gist can tell from the smallest fragment or shard just where and about when the pottery was made. Shards in ruins have proven with what other pueblos the Pueblo had trading contacts, and remnants of pottery have told much of the lives of earlier groups of inhabitants.

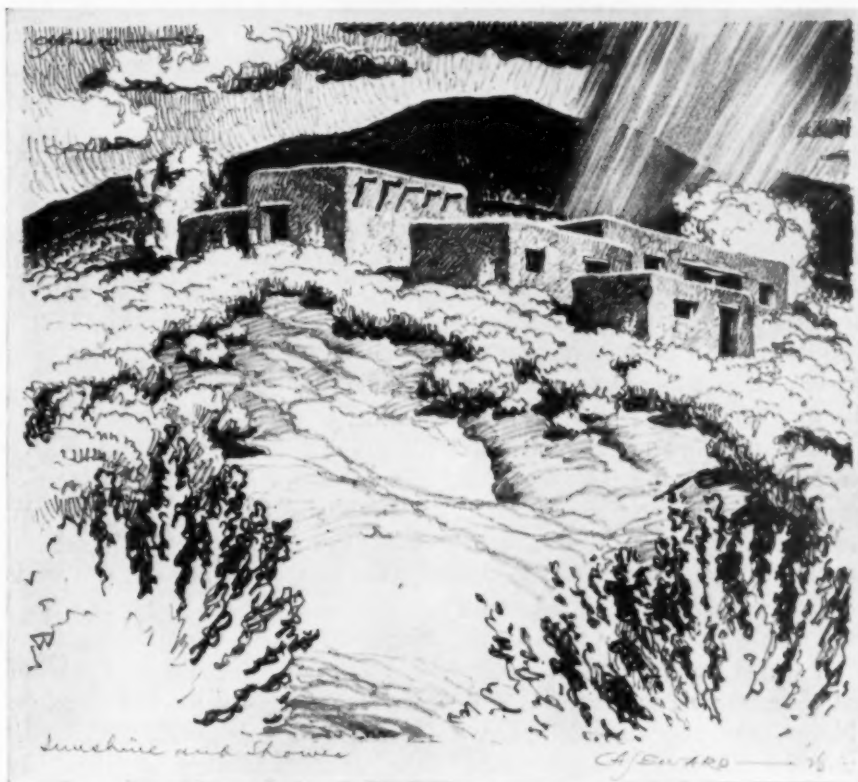
The pottery of the Pueblos today is a beautiful handicraft and several pueblos are being encouraged to renew their pottery-making wherever it has been abandoned. Collectors and museums in Europe are gathering much of our fine Indian pottery. Let us hope that our art teachers, artists, and American homes will also recognize the present as well as the future values of our own fine Pueblo pottery.

Eeyani (Sea Shell) is the name of a Zia potter. Eeyani is a demure, gentle-

woman from the pueblo of Zia, a village of 160 people, northeast of Albuquerque, New Mexico. Twice she has been our guest for several days and always brings a piece of her pottery or a token in exchange for our gift, as guest and host always present gifts. Eeyani follows the type of design used by her ancestors and her pottery and portrait is to be found in leading museums. While Eeyani is conservative in her pottery forms, she is modern in her interests. She enjoyed an aeroplane trip with us and always has the privilege when visiting us of having her electric lights burning all night—a mark of distinction with the Pueblo traveler. Eeyani, or Trinidad, as her Spanish name is known, produces a durable ware from the smallest bowl of three inches width to water ollas over two feet in diameter.



ROSA, NOTED POTTER OF SAN ILDEFONSO, AND ROBERTO GONZALES DO THE BUFFALO DANCE



THE "FIRST ARTISTS OF AMERICA" STILL LIVE IN ARTISTIC ADOBE PUEBLOS LIKE THESE IN THE ABOVE LITHOGRAPH BY C. A. SEWARD, AUTHOR OF "METAL PLATE LITHOGRAPHY"

She has traveled in many cities to demonstrate her art.

Rosa Gonzales of San Ildefonso pueblo near Santa Fe, is a young potter of a pueblo becoming rapidly known as a pottery center. She is progressive and her designs and decorations strike a new note in San Ildefonso pottery. Rosa not only shapes her pottery but also decorates it and has been awarded prizes for her work at the competitions sponsored by the Museum at Santa Fe. One type of her recent pottery has a carved pattern, which suggestion she acquired from an old

museum piece credited to the earlier potters of her section. Rosa, her husband and little daughter, are alert, vigorous, ideal types of pueblo people, courteous and friendly to visitors, and her pottery is becoming famous because of its excellence. Her work identifies her as a modern among pueblo potters.

#### BLANKET WEAVING

The pueblo people were the first weavers, the Hopi man who weaves a few blankets still remains the best Indian weaver. When the Spaniard, more than



250 years ago, brought in sheep, it gave the Pueblo a good supply of wool with which to weave the blankets. The Navajo acquired the sheep and the art of weaving from the Pueblos, even acquiring the Pueblo women weavers. Today they are known as the weavers of the Southwest.

Originally all Navajo blankets were used for blankets. As the white man and the trader came in they persuaded the weavers to make the blankets heavier and to add borders all around them so as to produce rug effects. Today the result is that many so-called Indian rugs are tourist productions, looking more like Oriental rugs or portions of linoleum. Fortunately, many weavers have returned to their former true types of design and are weaving fine rugs with simple sturdy patterns of abstract motifs and stripes, done in permanent vegetable colors. Several of these are shown here.

A Navajo blanket or rug will improve with use. Washing makes the colors more pleasing and the wool becomes softer and no other floor covering lasts so well. A good Indian blanket is a good investment. Many blankets purchased many years ago and used almost continuously have been sold for several times their original cost. Patterns and colors for any type of interior can be purchased and as the Navajo depends more upon the sale of his blankets than any other thing for a living, American home builders will be encouraging a very worth while art in using good Navajo blankets and rugs.

#### THE NAVAJO SILVERSMITH

The Navajos, 45,000 strong, live as nomads with their sheep flocks, following them from pasture to pasture in the

northern parts of New Mexico and Arizona. The Spanish gave them—perhaps unwillingly—their sheep, and they borrowed the art of spinning and weaving from the Pueblos who in turn were taught their spinning by the Spanish. From the Spanish they also acquired by the same gentle borrowing process, the silver and the art of silversmithing.

With but few tools required, the art of silversmithing is a craft well fitted for a nomadic life, and with the simplest equipment the Navajo can turn out beautiful jewelry from a few silver coins. While the first silver used was from Spanish coins and then the Mexican coins, today silver bars are secured from the white man by the Navajo silversmith.

The Navajo silversmith first made the coins into buttons and belt buckles. Later he found he could melt several coins together to make his plates for the well-known Navajo belt, and silver ornamented bow guard. To the silver, the Navajo added the turquoise, always beautiful with silver, and enriches the silver with stamped designs, always abstract symbols, never naturalistic. The thunderbird, swastika and arrows are the white man's ideas of what he thinks should be the Indian's symbols. People who know good Indian art avoid purchasing silver with thunderbirds, swastika, crossed arrows, or tepees on it, if they wish truly Indian silver.

The Indian silversmith usually has his own dies for stamping his silver designs and these patterns identify the different workers in silver.

#### PICTURES IN SAND

The Navajos use as healing processes medicinal herbs and sweat baths, and to





KACHINA DOLLS FROM THE HOPI PUEBLOS. THESE DOLLS REPRESENT SUPERNATURAL BEINGS AND ARE DISTRIBUTED TO THE CHILDREN AT THE END OF THEIR CEREMONIAL DANCES



these two treatments of real medical value have been added dances and chants and sand paintings.

A Navajo legend relates that once in the long ago a son of a famous Navajo chief, while hunting, shot an arrow into a whirlwind and found that he had killed the son of the Wind God. Greatly incensed, the Wind God slew the son of the chieftain and a long feud continued between the Wind Gods and the Navajos. Finally, peace was restored with the understanding that both sons would be restored to life and that sand paintings of the Gods by the Navajos would prove their homage.

Every cure or initiation is preceded by a sand painting of wonderful designs made by priests who pour colored sands from between their fingers onto the desert floor. A twenty-five year "apprenticeship" is required before the young sand painter can produce his own sand painting without directions from an ordained Priest-Doctor.

The sands used are obtained by grinding colored sandstones found in the desert. These red, white, and yellow sands are combined into a variety of colors, and ground charcoal is mixed with sand to make gray and black sand.

The sand painting is protected from the wind by a circular wall of logs lighted by an opening in the dome shaped roof. A group of sand painters, four, eight, or twelve (always units of four), dependent upon the size of the painting to be made, begin creating a sand painting. The chief priest or chanter silently watches every move of the painters to see that the work is done correctly. He guides one then another.

When the noon hour is reached the

maidens bring in bread, coffee, and mutton as the "Singing Man" and the sand painters must be well fed. By three o'clock the painting must be done in order that the ceremony be completed before sundown so that the sand painting may be immediately destroyed with appropriate chant ceremonies. This is done so that the Gods may be pleased and the patient for whom the ceremony was created may have a better understanding of his place in the Navajo's world of sacred Gods, Animals, and Plants.

The following is part of one of these chants:

Where the dark mist curtains the doorway,  
The path to which is on the rainbow,  
Where the zigzag lightning stands high on top,  
Where the he-rain stands high on top,  
O male divinity

With your headdress of dark cloud

—Come to us

Happily may fair plants of all kinds—

Happily may fair goods of all kinds—

Happily may fair jewels of all kinds—

—to the ends of the earth come with you.

Happily the old men—

Happily the old women—

Happily the young men—

Happily the young women—

Happily the boys—

Happily the girls—

Happily the children—

Happily the chiefs—

—will regard you.

In beauty I walk

With beauty before me—

With beauty behind me—

With beauty below me—

With beauty all around me—

—I walk

It is finished in Beauty

It is finished in Beauty—

*Part of the First Prayer of  
the Navajo Night Chant*

(Continued on page 34)





THE EAGLE DANCE AND THE DEER DANCE, TWO OF THE COLORFUL COSTUMED DANCES OF THE SOUTHWEST PUEBLO INDIANS, PAINTED BY QUAH AH (TONITA PENA), PUEBLO WOMAN ARTIST OF COCHITA PUEBLO, NEW MEXICO

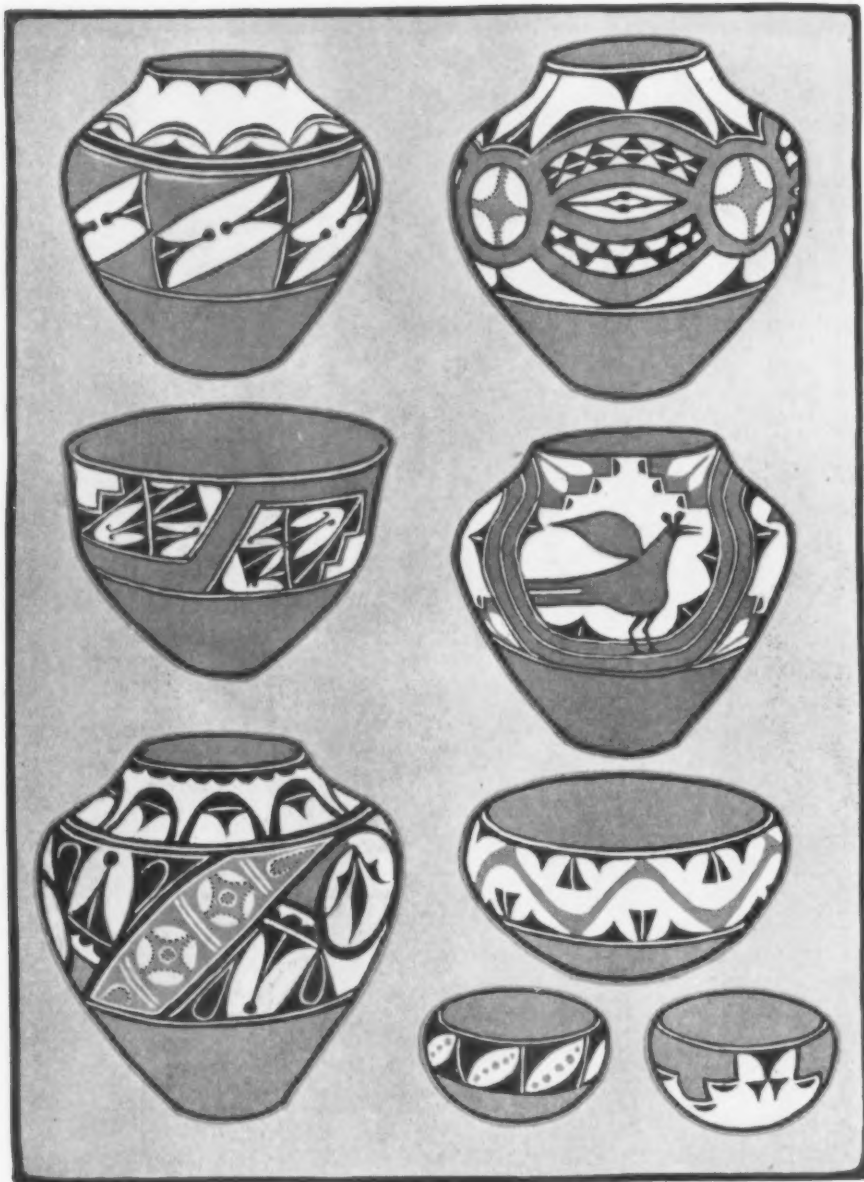
*The School Arts Magazine, September 1933*



*Photo by T. Harmon Parkhurst*

TONITA PENA, NOTED ARTIST OF ZIA PUEBLO, WHOSE PAINTINGS  
OF PUEBLO DANCES APPEAR IN COLOR ON THE OPPOSITE PAGE





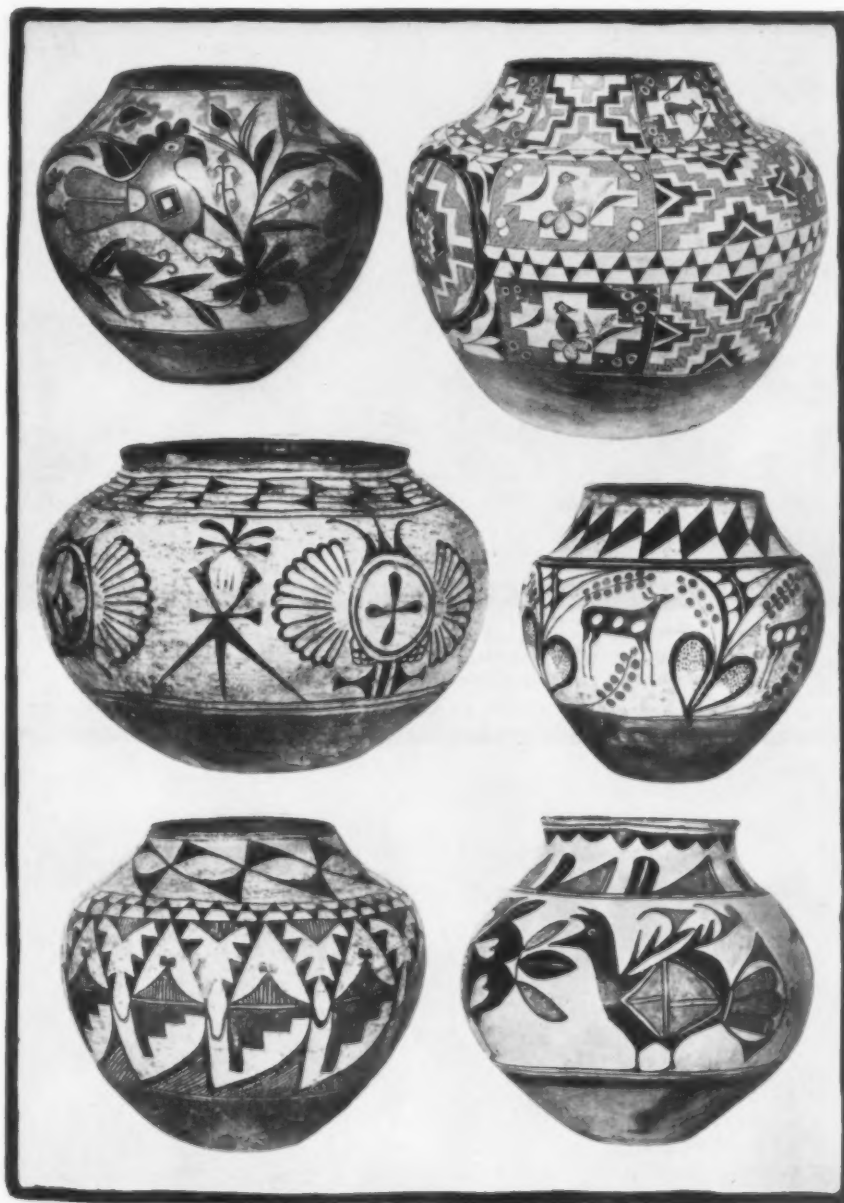
A GROUP OF ZIA PUEBLO POTTERY SHOWING WATER  
CONTAINERS, MEAL BOWLS, AND SMALL BOWLS



EEYANI (SEA SHELL), WHOSE SPANISH NAME IS TRINIDAD MEDINA, IS THE WELL-KNOWN POTTER OF ZIA. HER MOTIFS OF RAINBOWS WITH SUMMER BIRDS AND DEER ARE DONE IN WHITE, DARK RED, AND BLACK ON BUFF BACKGROUND. SEE ARTICLE "FIRST AMERICAN ARTISTS" FOR MORE OF HER STORY



ROSA GONZALES OF SAN ILDEFONSO DOES A MODERN TYPE OF PUEBLO POTTERY, BUILDING AND DECORATING HER OWN POTTERY. HER YOUNG DAUGHTER IS LEARNING HER MOTHER'S ART. SEE ARTICLE, "FIRST AMERICAN ARTISTS" FOR MORE INFORMATION



*Photos from Kenneth Chapman, Santa Fe.*

ACOMA, ZIA, AND SAN ILDEFONSO POTTERY SHOWING BEAUTIFUL FORMS AND SYMBOLIC DECORATIONS. THE MOTIFS REPRESENT RAIN, CLOUDS, SUMMER BIRDS, SKY BANDS, AND HARVEST AND WATER EMBLEMS



*Photo by T. Harmon Parkhurst*

MARIA MARTINEZ TEACHES A CLASS IN THE PUEBLO SCHOOL  
AND SHOWS THE PUPILS HOW TO DO ARTISTIC PUEBLO POTTERY



MARIA MARTINEZ AND JULIAN MARTINEZ BY THEIR FIRESIDE  
SHAPING AND DECORATING THEIR FAMOUS SAN ILDEFONSO POTTERY





THE CHILDREN OFTEN LEARN HOW TO DO THE POTTERY BY ACTUALLY WORKING ALONGSIDE OF THEIR MOTHER WHO TEACHES THEM



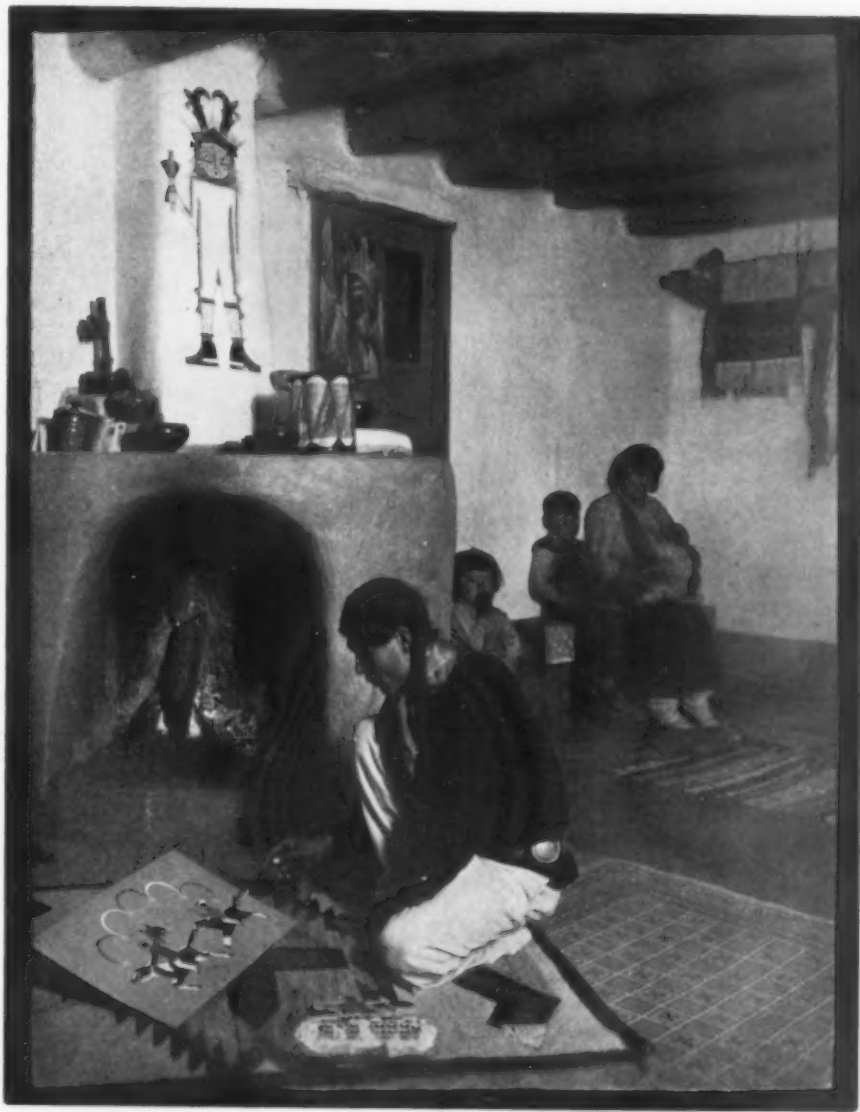
THE BLACK POTTERY WITH BURNISHED SURFACE AND BEAUTIFUL FORM IS FIRED BY THE SANTA CLARA PUEBLA WOMEN IN THE OPEN



THE EAGLE DANCE OF TSEQUE PUEBLO IS A PICTURESQUE DANCE AND IS DONE BY THE EAGLE CLAN OF THE PUEBLO

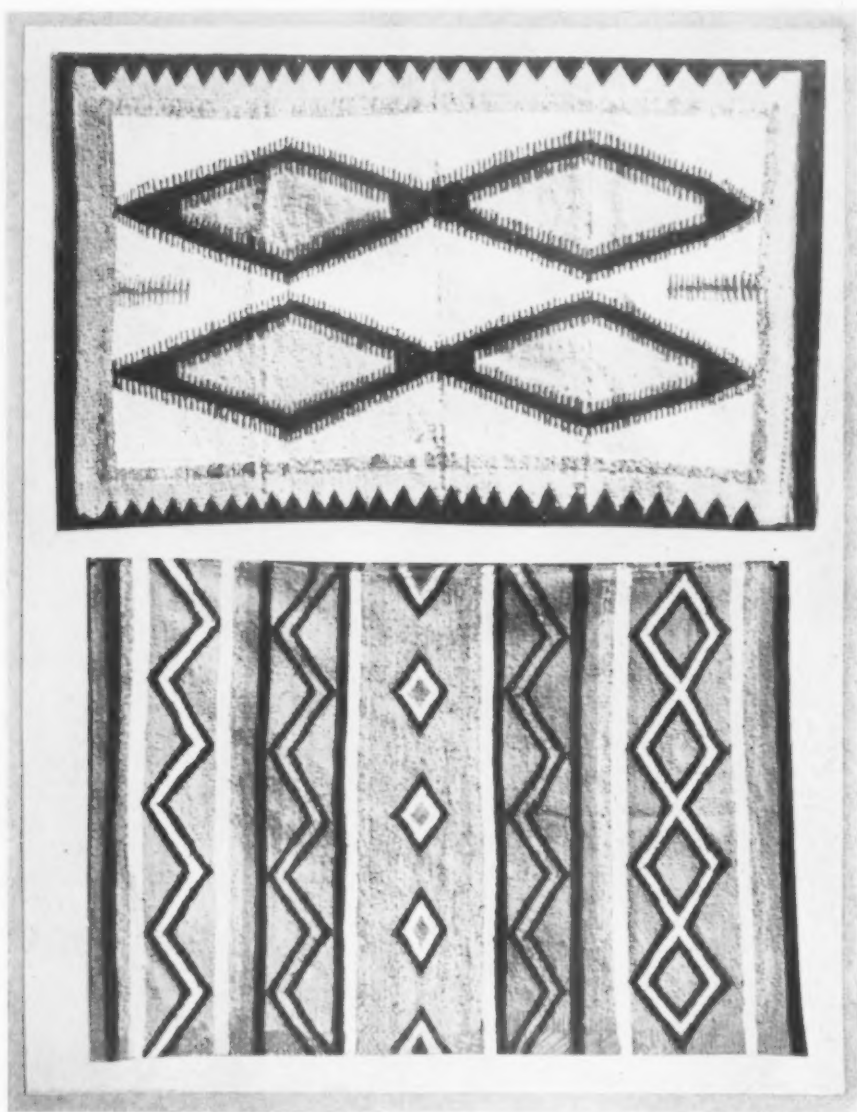


THE WOMEN OF THE PUEBLOS ALSO HAVE THEIR DANCES INDEPENDENTLY OF THE MEN, AS WELL AS WITH THE MEN. THEY ENJOY THE DANCES THOROUGHLY



*Photo by T. Harmon Parkhurst*

OGWA PI, FAMOUS SAN ILDEFONSO ARTIST, AND HIS HOME INTERIOR



THE RUGS WOVEN BY THE CHIN LEE GROUP OF NAVAJOS ARE DESIGNS CENTURIES OLD, BUT PERFECTLY ADAPTED TO USE IN MODERN HOMES



THE NAVAJO MOTHER, BESIDES COOKING, WEAVES THE BEAUTIFUL BLANKETS AND RUGS ON HER HARP OF WOOL. HER DAUGHTERS, PERHAPS, ARE TENDING THE FLOCK OF SHEEP, AND THE CHILDREN OFTEN SPIN THE WARP ON DISTAFFS AND ASSIST IN THE WEAVING, AS THE SHEEP AND WOOL ALWAYS BELONG TO THE NAVAJO WOMEN



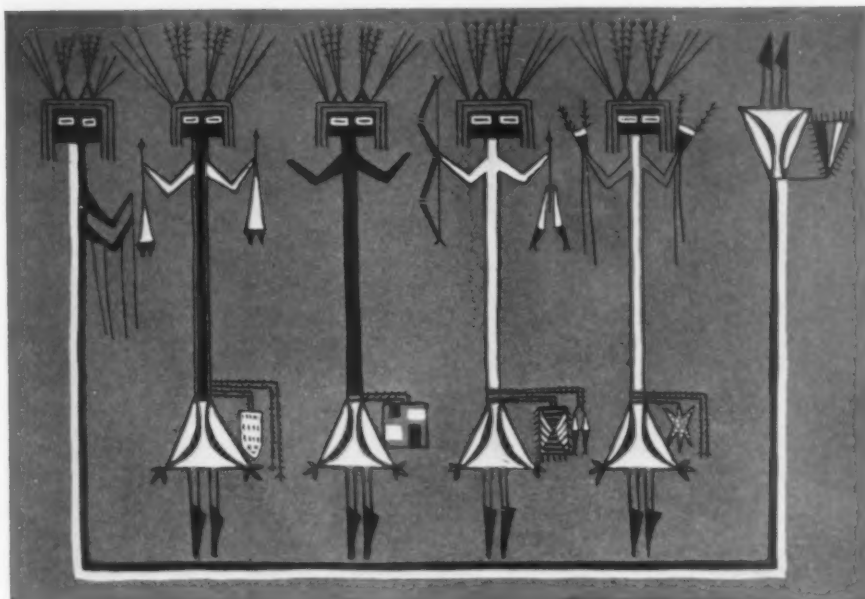
*Photo by T. Harmon Parkhurst*

THE SAND PAINTER SIFTS COLOR SANDS FROM BETWEEN HIS THUMB AND INDEX FINGER, PRODUCING INTRICATE OR BOLD PATTERNS UPON THE DESERT SAND

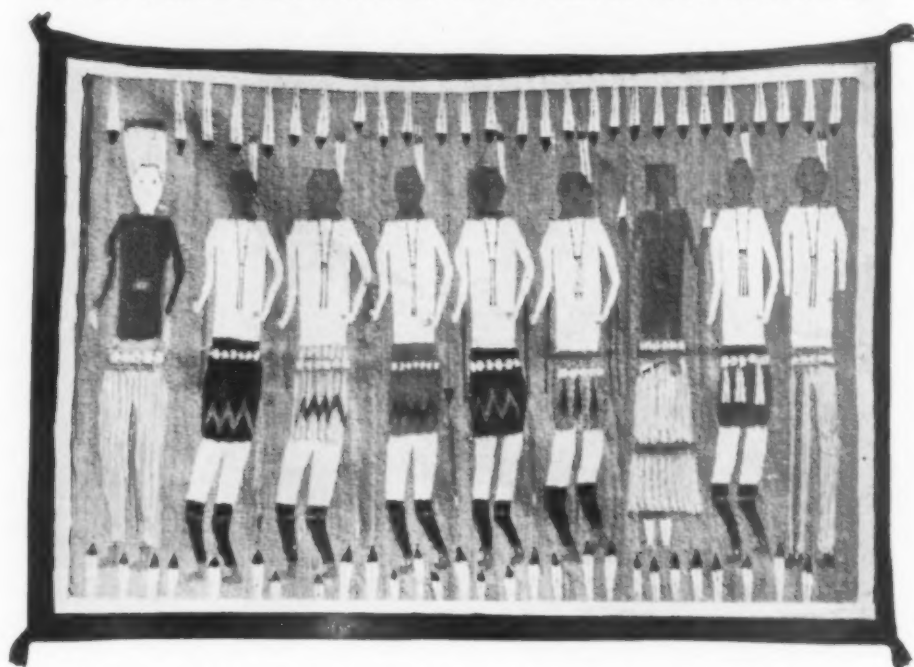


SEVERAL SAND PAINTERS ARE REQUIRED TO DO THE LARGE DESIGN FOR HEALING CEREMONIALS, SOMETIMES AS MANY AS SIXTEEN OR TWENTY ARTISTS WORKING ON ONE PATTERN





A SAND PAINTING DESIGN SHOWING FOUR GODS SURROUNDED BY THE RAINBOW GOD



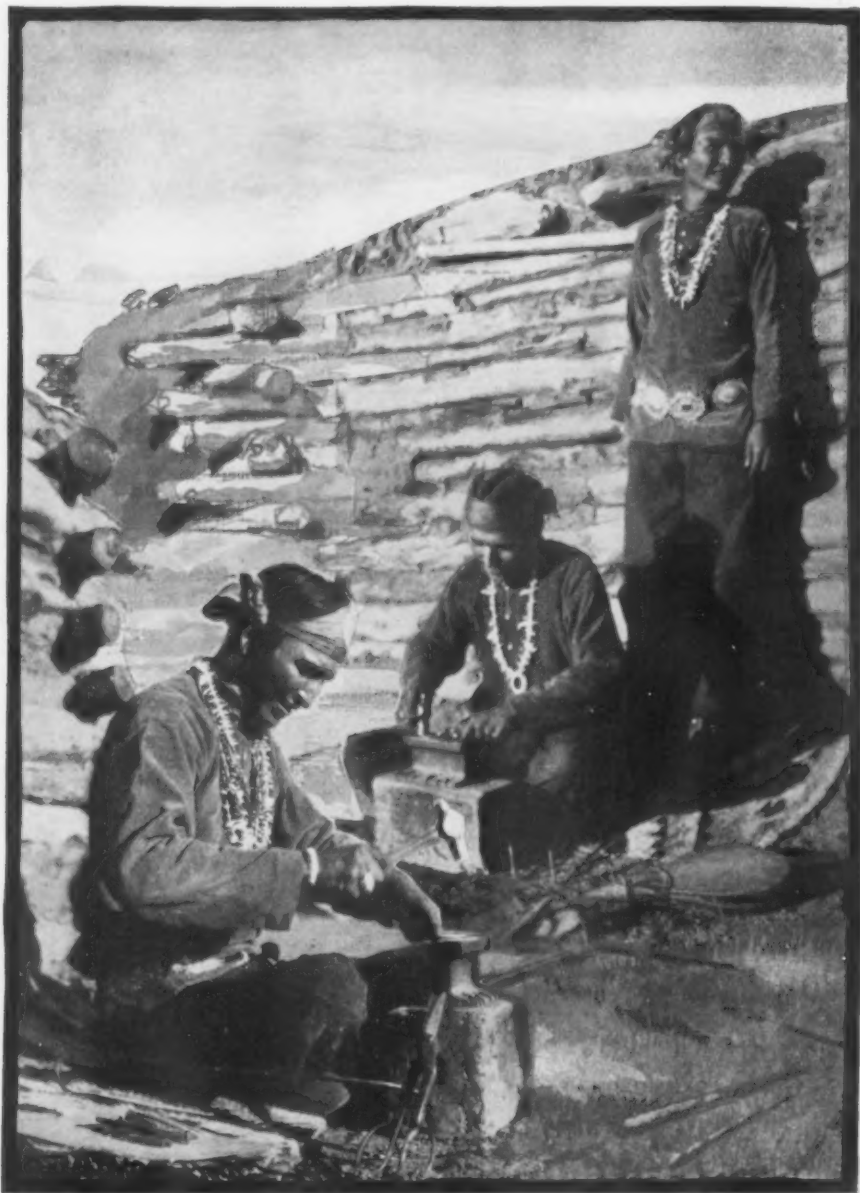
THE NAVAJO WEAVERS SOMETIMES WEAWE THE SAND PAINTING FIGURES INTO THEIR RUGS



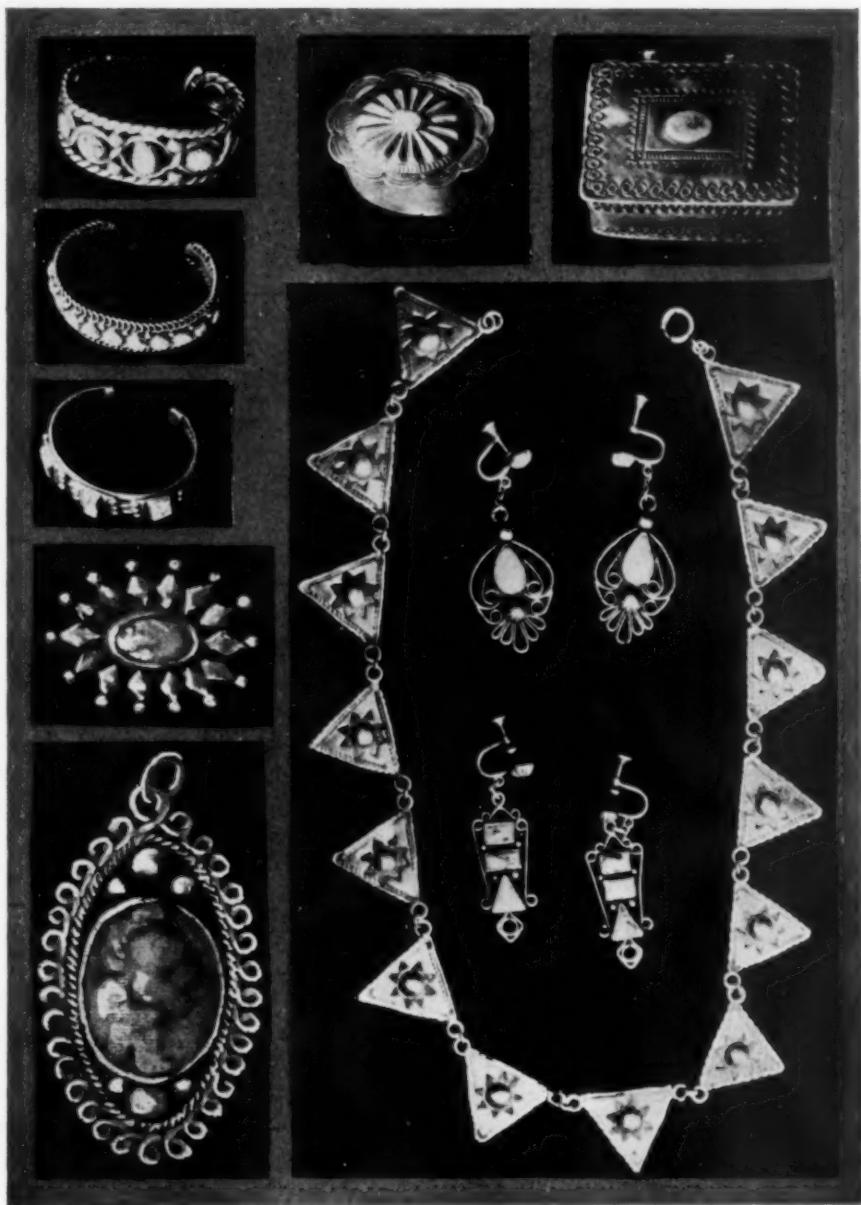
THE ARTISTS OF TAOS AND SANTA FE HAVE MADE THE SOUTHWEST FAMOUS. ABOVE ARE SHOWN NOTED ARTISTS AND THEIR INDIAN MODELS. J. H. SHARP IS WORKING IN THE OPEN, PAINTING PLAINS INDIANS, WHILE K. M. ADAMS IS PAINTING FROM TWO TAOS WOMEN



INDIAN LIFE AND FRONTIER LIFE IS TO BE FOUND IN THE SOUTHWEST WHERE ARTISTS NOTED FOR THESE SUBJECTS HAVE FOUNDED THEIR STUDIOS. ABOVE ARE SHOWN ARTISTS OF TAOS, BERT G. PHILLIPS, E. L. BLUMENSCHN, AND W. HERBERT DUNTON AT WORK IN THEIR STUDIOS



THE YOUNG NAVAJO SILVERSMITHS, WITH A PIECE OF RAILROAD IRON AND A FEW TOOLS, PRODUCE BEAUTIFUL JEWELRY FROM SILVER, INTO WHICH THEY OFTEN SET TURQUOISE STONES



NAVAJO SILVER WORK WITH TURQUOISE STONES FROM THE COLLECTION OF FRANK PATANIO OF SANTA FE, NEW MEXICO, WHO HAS DONE MUCH TO ENCOURAGE NAVAJO SILVER CRAFT





*(Continued from page 16)*

#### HOPÍ DOLLS AND HOW THEY CAME TO BE

Hopi Kacina Dolls are figures used by the Hopi Indians in connection with their ceremonial dances but are never worshipped and are not idols in any sense.

At the end of a ceremonial rain-dance the masked dancers run through the pueblo streets giving the Kacina dolls and also other gifts to the young children.

These Kacinas represent supernatural beings and are miniature figures of the masked Hopi dancers. The reason for impersonating supernatural beings is described by this Hopi legend:

In the long ago, great gods or Kacinas came from the west to stay for periods with the Hopi and teach them how to hunt, plant seeds, make pottery and baskets, and to build houses of stone. The gods were odd-looking people, had strange heads and some of them walked awkwardly. At the end of one of these visits the Hopi, around a fire circle, were discussing their recent visitors and one of them described the way one of the gods walked bow-legged, imitating his way of walking, at which all the gathering laughed. As the fire flared up it was found the bow-legged god had delayed leaving and was greatly incensed at being made fun of. He would not be appeased and left threatening punishment. A great wind storm followed, wrecking the pueblo and crops, and no rain fell, causing desolation and misery to spread over Hopi land. After a long period of suffering the gods relented and told the people that if they would wear masks and costumes to represent the gods whom they had mocked, and dance the dances the

gods had danced, that rain would return. So the Hopi carried out honorably all the instructions, and the Kacinas "possessed" the dancers, and rain fell. So every year with great faithfulness the Hopis wear the masks and costumes to represent the gods and have their Kacina dances so that their fields will bear bountiful crops.

#### INDIAN DANCE PAINTINGS

The most recent development in Indian arts has been the paintings by young Indian men and women of dancers of the Southwest pueblo. This art has not always been approved by the chiefs or the Pueblo governors for it puts on paper a record of the costumes and dance formations, information that heretofore has been done only by word of mouth handed down from one generation to another.

Old notations or history records are found on rocks which are called petroglyphs. Too, old buffalo hides have been decorated with figure groups and symbols representing different events. It has remained for the present generation of Pueblo Indian artists to picture with modern artists' colors upon paper the artistic and picturesque dances of the different villages or pueblos. Tonita Pena (Quah Ah), a Cochita pueblo woman, has produced very excellent paintings, two of which appear in color in this issue. Fred Kaboti, a Hopi artist, has made many records for museums. Ogwa Pi, of San Ildefonso pueblo, Ma Pi-We, a young man of Zia, Awatsireh and Tse-e-mu and others of San Ildefonso, as well as the Vigil brothers, have made and exhibited their work in many





KATCINA DANCERS AT ORAIBI, HOPI PUEBLOS, SHOWING THE COSTUMES OF THE MASKED DANCERS. FROM PAINTINGS BY ROBERT ERMATEWA, EIGHTEEN-YEAR OLD HOPI BOY OF ORAIBI

museums and art galleries throughout this country as well as in Europe. In fact, much of the best work done by these artists is ardently collected by connoisseurs and collectors of art in the art centers of Munich, Vienna, Paris, and London. These paintings are colored drawings done in good draughtsmanship, beautifully composed, figures grouped against an open background with no attempt to create perspective or distant scenery. Their simple direct rendering, recording the colorful dances of the Pueblos, is much sought by anyone who has witnessed these ceremonial dances of the wonderful remaining groups of the First Artists of America.



MA-PE-WI, THE INDIAN ARTIST WHO RECORDS INDIAN DANCES AND HUNTING SCENES

## Zuni Katcinas

AUGUSTA H. CUSTER

GALLUP, NEW MEXICO

THE picture representing a being called the Sio Humis, or the Zuni Humis, has on the head a representation of a tablet with the upper border cut into three semicircles, symbols of rain clouds.

The white figures painted in this tablet represent sprouting squash seeds, and the yellow disks, sunflowers. The curved bands over the forehead are symbols of the rainbow. The face is divided by vertical bands into two fields of different colors, in which are representation of eyes and symbolic figures of sprouting gourds.

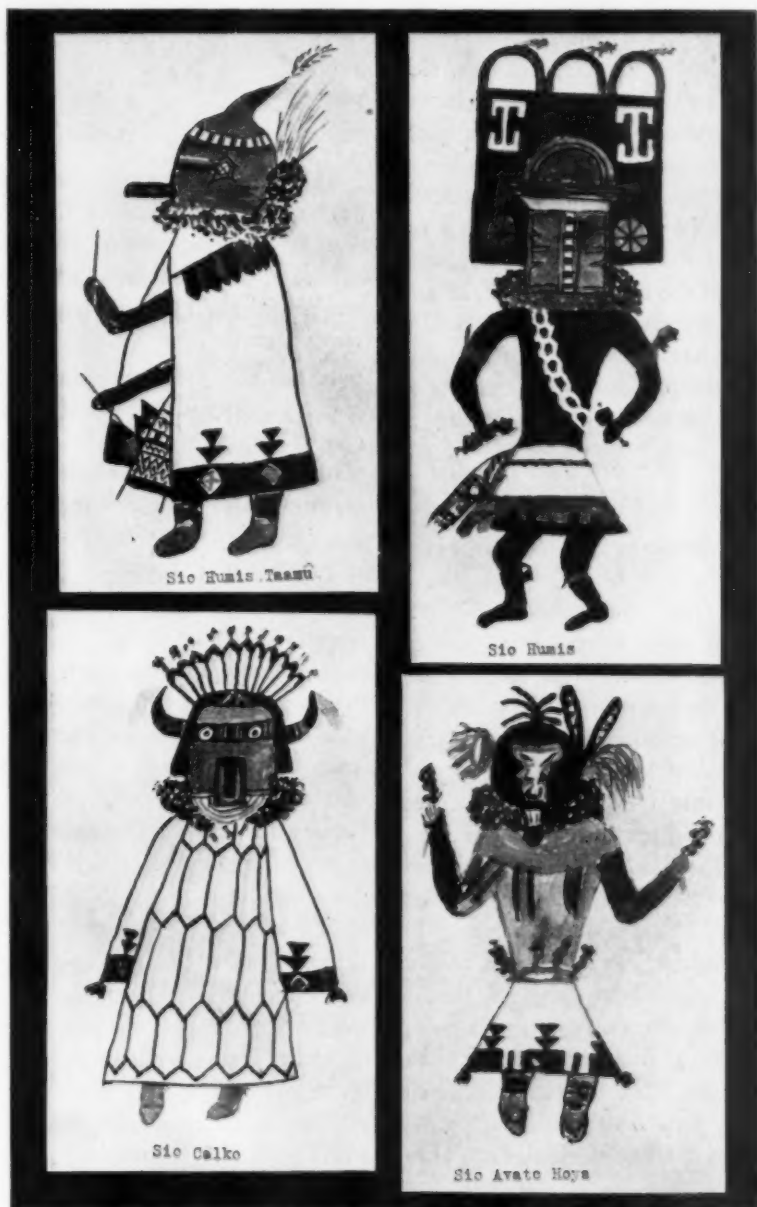
The figure has a rattle in the left hand and a sprig of pine in the right, and a turtle shell is tied to the right leg.

The supernatural here depicted was, according to legends, introduced from Zuni during the present generation by a man now living in Hano, who has a large number of helmets bearing the above designs.

The meaning of the name of Humis is doubtful. It is sometimes derived from Jemez, the name of an Eastern pueblo, and sometimes from humita, corn. The former derivation would appear more reasonable.

SIO HUMIS TAAMU

The picture gives a fair representation of the uncle of Sio Humis as personated in one of the dances of Pamurti. The



THESE ARE THE FOUR ZUNI KACHINAS DESCRIBED BY MISS CUSTER IN THE ACCOMPANYING ARTICLE. THESE DRAWINGS ARE BY ZUNI SCHOOL CHILDREN

rounded helmet has a single apical gourd horn, painted black and white at its junction with the helmet. On each side of the head is a symbolic squash blossom, made of a wooden cylinder with radiating sticks connected by yarn. A broad black band extends horizontally across the eyes, below which is an elongated snout. The neck has a collar of pine twigs, and to the back of the head are tied black and variegated feathers.

The figure has in its hand a yucca whip. The personator parades before the line of dancers with an ambling step, hooting as he goes.

#### SIO AVATC HOYA

Men personating Sio Avatc Hoya accompany those representing Sio Humis in Pamurti. They are dressed as women and perform the same part as the Katcina maids in some other dances; that is, they accompany the song with a rasping noise of sheep scapulae scraped over a notched stick.

In the picture the masks are painted black, upon which field is a zigzag vertical median band with red borders. Their eyes are stellate, consisting of round spots from which radiate blue bands. The snout is prolonged, and attached to the left of the head is an artificial squash blossom, while on the right two eagle feathers with a bundle of horse hair stained red are tied vertically. Their kilts are decorated with triangular figures like those on women's blankets. They

have sprigs of cedar in their belts and carry branches of the same tree in their hands.

#### SIO CALAKO

Sio Calako is one of the Zuni giants personated in Sichumovi in July, whose masks were introduced from Zuni by Saha, father of Supela, and are now in the keeping of the Honani clan, of which he was a member.

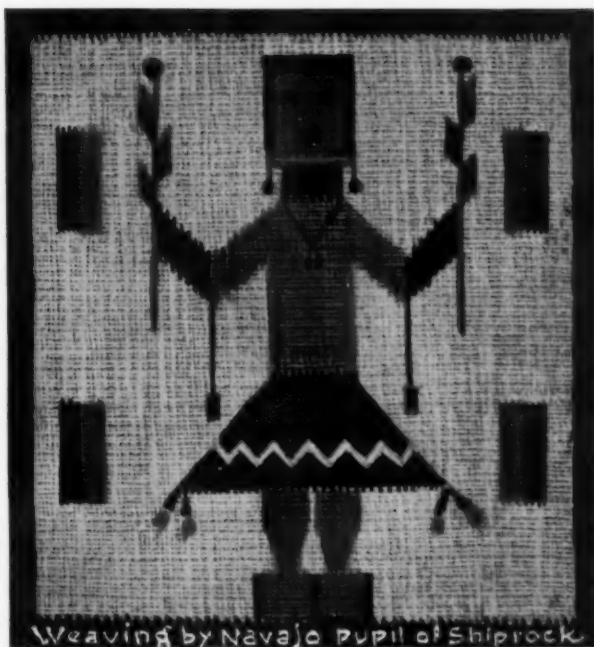
In the personation of these giants, the mask is fastened to a stick which is carried aloft by a man concealed by blankets, which are extended by hoops to form a body. These Katcinas are often ten inches high.

The head of the figure is surmounted by a crest of eagle feathers, which are tipped by small breast feathers of the eagle. There are two lateral horns and a protruding snout. A symbol in the form of an arrowhead is painted on the forehead. The eyes are shown as globular, and are situated on a horizontal black band which crosses the upper part of the face, and around the neck is a collar of black feathers.

The body is represented as covered below with a blanket upon which are vertical masks representing feathers, or with a garment of feathers characteristic of these giants and, over this, on the upper part of the body is a representation of a white ceremonial blanket with triangular designs, symbols of rain clouds.



# Art for the Grades



Weaving by Navajo pupil of Shiprock

## CONTRIBUTING EDITORS

**WILLIAM S. ANDERSON**

*Supervisor of Art, Wichita, Kansas*

**ELISE REID BOYLSTON**

*Assistant Supervisor of Fine and Industrial Arts, Atlanta, Ga.*

**ELBERT EASTMOND**

*Head of Art Department, Provo University, Provo, Utah*

**BESS ELEANOR FOSTER**

*Supervisor of Art, Minneapolis, Minnesota*

**JANE REHNSTRAND**

*Head of Art Department, Wisconsin State Normal School, Superior, Wisconsin*

**CLARA P. REYNOLDS**

*Director of Fine and Industrial Arts, Grammar and High Schools, Seattle, Washington*

**NELL ADAMS SMITH**

*Director of Art*

**JESSIE TODD**

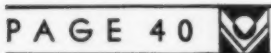
*Department of Art Education, University of Chicago, Chicago, Illinois*

**BEULA M. WADSWORTH**

*Tucson, Arizona*

**AMY RACHEL WHITTIER**

*Head Teacher Training Department, Massachusetts School of Art, Boston, Massachusetts*



## In the Sky Village

*A One-act Play for Children*

MELICENT HUMASON LEE

SAN DIEGO, CALIFORNIA

*Illustrations by Leslie W. Lee*

TIME—Present. Early Spring

PLACE—In Hopiland

### CAST

#### *Indians*

RAIN BIRD, an old man

CORN BLOOM, his old wife

SECOND PLANT, their son

CORN GRINDERS, two or three maidens

GROUP OF YOUNG MEN

GROUP OF CHILDREN

#### *Whites*

WHITE MAN, visitor

WHITE WOMAN, visitor

### SCENE ONE

(Morning in Hopiland. Cluster of Hopi houses suggested in background. One room jutting into foreground, with skin of sheep or deer hung in doorway. Interior completely hidden. Ladder against wall. Colored corn and bright red chilis hanging from rafters. Hopi pottery and coiled mats placed here and there. Group of young men at right of stage, feathering arrows, tightening bow-strings, or dressing skins. Group of children modeling clay at left. Old man seated at left of doorway. He is dressed in velveteen shirt, dark trousers, brown moccasins, and colored headband of silk. He is painting design on olla. A finished

olla stands on the ground beside him. Old woman, Corn Bloom, is seated at right of doorway. She is dressed in dark blue Hopi costume, with red belt. Her hair is braided, signifying that she is a matron. She is weaving coiled mat. Or, she may be modeling.)

RAIN BIRD: I will finish this painting by sundown.

CORN BLOOM: I have other ollas for you to paint. (They work a few seconds in silence. Then a young Indian, Second Plant, lifts flap of doorway without revealing interior. He wears cotton blouse and rolled up trousers, or else just a breech cloth. He carries stick in one hand and deer skin bag in other.)

SECOND PLANT: Now I plant my seeds of corn. The earth is ready.

RAIN BIRD: It is well. The time is ripe, my son. (Second Plant exits right. Low cultured voices in distance. Left.)

VOICE OF WHITE WOMAN: This village looks so peaceful I hate to disturb it.

VOICE OF WHITE MAN: Let us walk quietly, as friends. Let us tell them right away what we wish. (Two white people, a man and woman, approach together. They are dressed in sport clothes, as though they had been driving their own car.)





I will finish this painting by sundown!

RAIN BIRD (looking up from his painting): Here comes two white people. I wonder what they want. (He puts olla down on ground and lays brush across top. Stands up.)

CORN BLOOM: I hope they do not wish to take our photographs. (White people come up to Indians. Nod pleasantly to both of them.)

WHITE WOMAN: Good morning. Have you any ollas for sale?

RAIN BIRD: I have this one. (He lifts finished olla from ground and holds it out to her.)

WHITE WOMAN: (taking olla and looking at it carefully): How beautiful! (She turns to her husband.) Don't you think this is beautiful, Joe?

WHITE MAN: I think I have never seen a better one.

WHITE WOMAN (turning to Rain Bird): Did you make it?

RAIN BIRD: My wife—she make it. I paint design.

WHITE WOMAN (smiling at Corn Bloom): Beautiful! Beautiful! (Corn Bloom smiles. Motions that she cannot speak English. Second Plant returns at



right. Frowns when he sees White People. Turns to Rain Bird.)

SECOND PLANT: What do these white people wish, Rain Bird?

RAIN BIRD: They wish to buy our olla. They are good white people. They do not ask silly questions and giggle-giggle.

CORN BLOOM: They are good white people, Second Plant. They do not wish to take our photographs. They act like friends. Show them your seeds. (Second Plant takes a few colored kernels of corn out of his bag. Holds them in palm of hand and shows them to white people.)

WHITE WOMAN: Blue and red and purple kernels. How interesting! Have you ever seen seeds like these, Joe?

WHITE MAN: I saw some colored ears of corn in a curio shop one day.

WHITE WOMAN: But how much better to have them in the warm soft earth than in a curio shop! (All laugh.)

RAIN BIRD: Maybe white people like to see Indian girls make piki. Piki is our bread. (White people look thrilled. Second Plant draws back curtain of doorway. Several Indian girls with hair in whorls, showing that they are maidens, are kneeling at mealing stones. They hide faces with their arms.)

SECOND PLANT (to girls): Do not be afraid. These white people do not wish to take photographs. They are good white people. (Indian maidens smile and begin to grind again. Second Plant hands piki bread to White Woman and White Man. Both nibble.)

WHITE MAN: I wish our daughters could make as nice bread as this.

WHITE WOMAN: (sighing) I'm afraid they never will. (Saves piece of piki. Takes envelope out of purse and slips

piece into envelope. Replaces envelope in purse. Indians all laugh.)

RAIN BIRD: You want to keep it? Why not you eat it?

WHITE WOMAN: I wish to show it to my children. (Indians all laugh again.)

WHITE WOMAN (taking purchased olla from ground, where she had put it): What do these designs mean?

RAIN BIRD: I no talk very good. My son—he tell you. (Turning to son.) Tell the white people what the designs mean.

SECOND PLANT (pointing with finger to different designs): This crooked line means the lightning. And these round lines mean the mountains. And these straight little lines mean the she-rain—the rain that comes softly and good. (Silence.)

WHITE WOMAN (turning to husband): Joe, it seems as though we white people had no beauty in our lives.

WHITE MAN: It does seem so. Perhaps the Indians can lead us back to beauty. I'm sure we had it once.

RAIN BIRD (to Corn Bloom): I think that the white people are going now, Corn Bloom.

CORN BLOOM: I am sorry for that. They make my heart glad. They are good white people, Rain Bird.

WHITE WOMAN: I shall never forget our visit. (She pulls card out of purse and gives it to Rain Bird.) If you ever come to our city, you must come to see us. This card tells exactly what our names are and where we live.

RAIN BIRD (giving card to Second Plant): My son can read. I no can read. (Second Plant reads card to himself. While he is reading card, White Man settles with Rain Bird for olla which



White Woman purchases. Second Plant puts card carefully into deer skin bag.)

SECOND PLANT (turning to White Woman): You don't need a card to find our village. We live in the sky. This is Sky Village.

WHITE WOMAN: Sky Village! My thoughts will be in your Sky Village always. I shall never forget you all. And now we must go. (She shakes hands with Corn Bloom, Rain Bird, and Second Plant. White man does the same.)

RAIN BIRD: Maybe you come back sometime?

WHITE WOMAN: I hope we may. Thank you all again.

WHITE MAN: Thank you. Thank you. (They turn away.)

WHITE MAN and WHITE WOMAN (together): What kindly Indians! (Exeunt left.)

RAIN BIRD: I like those white people. I hope they come again.

CORN BLOOM: They will come again. I can tell by their faces.

*Curtain*

#### NOTES

It is not customary for Indians to call one another by their names. The names are used for the sake of the child audience, to insure clarity. They may be omitted.

#### DESCRIPTION OF DIAGRAMS

1. Costume of Hopi maiden. Dark blue hand-woven dress, with belt and turquoise beads. Olla on head.
2. Costume of Hopi man. Blouse, trousers, dark buckskin moccasins, reaching above ankle, belt of silver disks.
3. Woman's belt. Red center with black design, then green strip and outer strip of black.
4. Hopi mat. Straw-colored base. Design in red, black, and green. Or design may be in black and mustard color.
5. Shape of olla, unpainted. Correct designs may be obtained from Museums.



COSTUMES AND OBJECTS USED IN THE PLAY, "IN THE SKY VILLAGE."  
A DESCRIPTION OF THE ARTICLES WILL BE FOUND ON PAGE 43

6. Grinding or mealing stones.
7. Showing how mealing stone can be made of box. Inside will not show.
8. Hopi maiden grinding corn.

#### KEY TO BACKDROP

Cream houses, blue sky, lavender hills, colored corn ears drying—red, yellow, purple, black, blue and white. Red chili peppers. Nails down each side of door.

Use powdered colors bought at any paint store. Mix with thin glue water—one cup of glue, flaked and ground, to quart of boiling water. Use when cold. Mix white paint with all tones except where dark tones are required.

All tones will dry much lighter when wet. Use large brushes—one to three inches wide. Keep brush full of paint. Outline with smaller brush.

Hang backdrop of unbleached cotton cloth on long pole or board. Tack or weight well to floor. First draw out design in charcoal, then apply broad washes of paint.

Colors to buy—dark sky blue, crimson red, burnt umber, yellow ochre, white. (Two or three pounds of white. One-half pound of each of the others. Colors cost a few cents a pound each.)

Buy glue water; 3-inch brush; 1-inch brush.

## Indian Life Stimulates Creative Work in the Schoolroom

ELISE REID BOYLSTON

ASSISTANT SUPERVISOR OF ART, ATLANTA, GEORGIA

WONDERS, and the joy of Indians, never cease, for there is always something new and colorful to be learned about the Redmen and their black-eyed squaws; and thrilling tales of the Happy Hunting Grounds and bloody scalps may make the hair threaten to turn somersaults; but what's a few old hairs and shivers when the real thing's so far away, from school, at least!

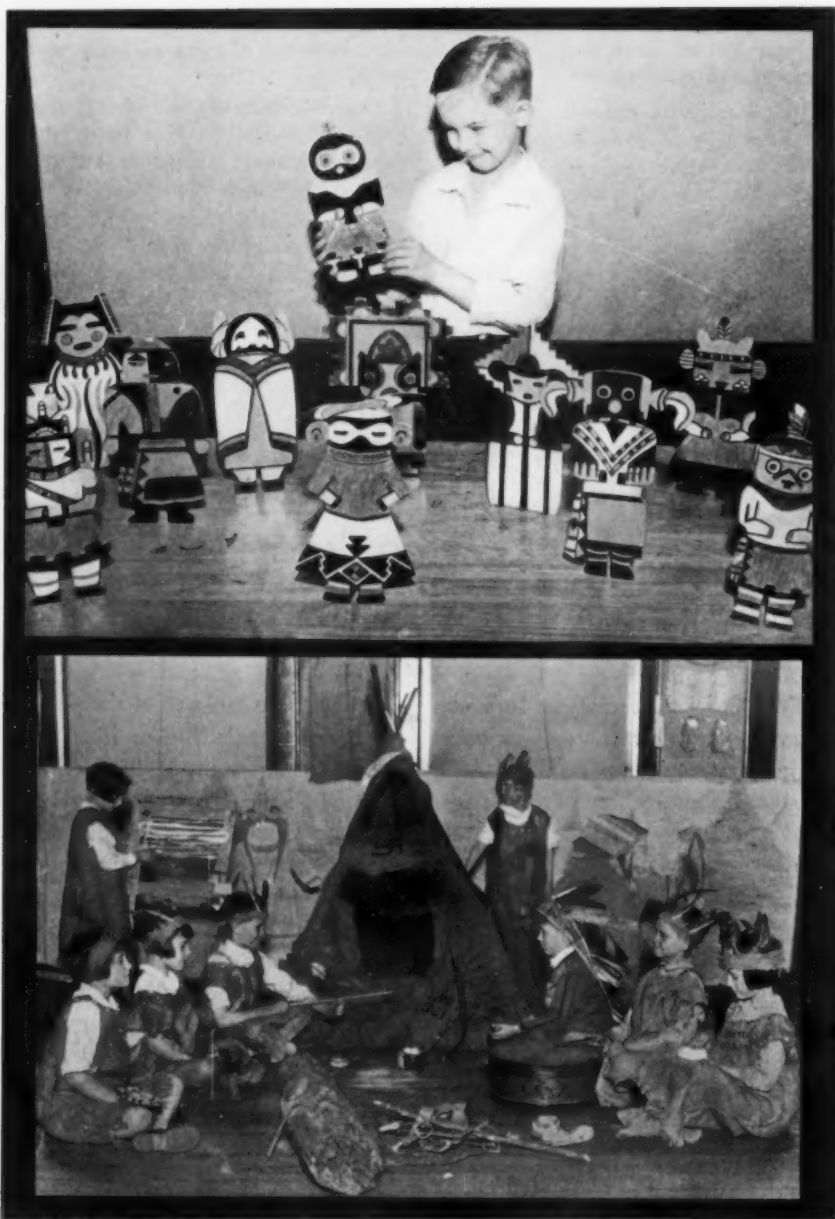
Once introduced to this delightful subject, it would be hard indeed to keep a child's enthusiasm from running riot. There are so many things that can be made; and one does little more than nibble a piece of magic bread, like Alice in Wonderland, to be what he wills—a bloodthirsty savage with feathers and bow and arrows 'n all.

The iceman and the ragpicker do not

get the burlap sacks as in the past. They are too valuable for making suits and tipis and table runners. Cheese boxes also do not find their way now to the garbage can, for brown paper stretched tightly over the top and a few smears of paint make a drum that will stand quite a bit of action.

A loom on which rugs of all sizes can be woven may be made from four laths and small nails. Wisely chosen, old cast-off colored strips make lovely Navajo designs or, better still, the scraps may be dyed with brilliant colors to suit the weaver's moods and fancies.

A gourd, painted in colors, and a feather added to waft the sound to the gods, becomes a perfect copy of a rattle; and oatmeal boxes, cartons, cocoons at the ends of sticks, and shells are used for



A YOUNG ARTIST ADMIRING KACHINA DOLLS MADE OF CARDBOARD BY THE CLASS. BELOW—TO THE BEATING OF A CHEESE BOX DRUM, THE INDIAN TRIBE ASSEMBLES OUTSIDE A TENT OF BURLAP SACKS. IN THE REAR, A YOUNG SQUAW WEAVES ON A LOOM MADE BY THE CLASS. DONE UNDER THE SUPERVISION OF ELISE REID BOYLSTON, ASSISTANT SUPERVISOR OF ART, ATLANTA, GEORGIA





A COMPLETE HOPI VILLAGE ON THE SANDTABLE, AND A RUG WOVEN OF COLORED RAG STRIPS. BELOW—WE SEE THE INDIAN CRAFTSMEN AT WORK ON BASKETS.  
ELISE REID BOYLSTON, ASSISTANT SUPERVISOR OF ART, ATLANTA, GEORGIA

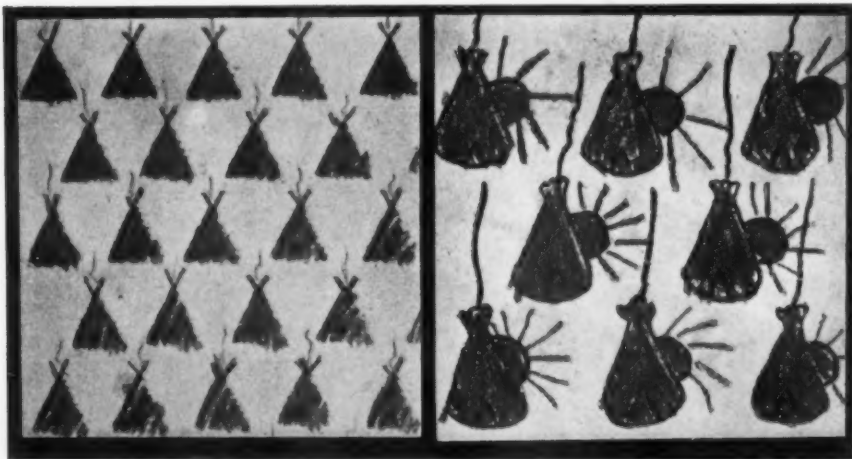
making acceptable ceremonial objects. Corn is painted red and blue and yellow, each color of which represents a different direction. Baskets are made of reed or raffia, or even of honeysuckle vines; and acorns, macaroni, beans, magnolia and cantaloupe seeds, with perhaps a few real beads added, is productive of a necklace of a sort; and chinaberries, boiled and stripped of their hulls, make a string of which any Indian might well be proud.

There are bows and arrows, canoes, and paddles, Katsina dolls with their gay coloring and grotesque faces that represent the spirits of the departed ancestors; moccasins of chamois skin; flutes of elderwood for courtship and amusement; dance clappers made of two sticks tied at one end; shields of brown

paper for buffalo hides, with their magic decorations to ward off evil; rain sticks; armbands; and chamois medicine wrappers.

On the sandtable may be assembled Navajo villages with their hogans, and Hopi settlements with their pueblos. There may be kivas and trading posts, as well as petrified forests with sage brush and cactus plants.

And this is only a beginning. With plays and dances to be worked out, there is no end to the possibilities of stirring to action a would-be Indian's creative ability; and there is certainly no dearth of uses to which the results may ultimately be put, for inspiration and perspiration go hand in hand when the teacher says the word "Indians."



INDIAN TENTS ARE USED IN THESE ALL-OVER PATTERNS BY THE YOUNG PUPILS OF JESSIE TODD, SUPERVISOR OF ART, UNIVERSITY OF CHICAGO TRAINING SCHOOL.

## Indians and Hobbies

*A School Discovers the Value of American Indian Art  
as an Interest Builder*

SISTER JULIENNE

ST. MICHAEL'S SCHOOL, GRAND FORKS, NORTH DAKOTA

EARLY in the year the school was asked to participate in a boy hobby program. The boys were encouraged to develop individual hobbies and also to work together on group projects either at home or at school. The seventh grade chose Indians as their particular field of exploration and endeavor. Why? Perhaps because seventh graders meet Indians in the very first chapters of their American history, and perhaps, too, because of early associations. For, when fall comes in North Dakota, and a blue haze hangs over the prairies, and the sharp report of the duck hunter's gun is heard in the open, then the minds of Middlewest people, young and old, turn naturally and instinctively to Indians and the lure of the wide open country of early days.

The project was further motivated by the fact that the Sioux Indian Reservation lies just ninety miles west of Grand Forks. The Reservation, situated on the eastern and southern shores of Lake Minne-waukan (Devils Lake), is heavily wooded and has lovely hills and rolling uplands stretching southward toward the picturesque Shyenne Valley. Fort Totten and Sully's National Park are on the Reserve, and both lend much historic

interest to the place. There is also a fine Government school for the Indians at the fort and, at the old St. Michael's Mission, there is a splendid new boarding school where Indian children are housed and taught free of charge by the Gray Nuns. This building was erected through the efforts of Reverend Father Ambrose Mattingly, O.S.B., a missionary who has devoted his life to the Indians of this section. St. Michael's, itself, is a relic of the old days when the militia built Fort Totten to protect the white settlers. The Burtness Scenic Highway leads into the Reservation from Trail Two. The trail follows the lake almost all the way and is considered the most attractive drive in the state. The boys planned an excursion to this region in connection with their Indian project.

It might be wondered how a boy hobby project could be carried out in a class composed of both boys and girls. In this case it was easy. The girls go to the Central School each week for sewing. The boys go at a different time for manual training. Both periods are about one and one-half hours in length. While the girls are at sewing the boys have drawing and one other subject. History was the subject placed with drawing at this session.



TOTEM POLES MADE BY A CLASS OF BOYS AT ST. MICHAEL'S SCHOOL, GRAND FORKS, NORTH DAKOTA, UNDER THE SUPERVISION OF SISTER JULIENNE

#### TOTEM POLES

The making of totem poles was the first hand work begun. The boys found illustrations of these in Boy Scout publications, railroad folders, etc. Histories, geographic and art magazines, and reference books, furnished content material. One boy began collecting railroad folders as an individual hobby and his geographical knowledge grew accordingly. The totem poles were made of one-inch pine boards of varying widths and lengths. Some poles were about six feet high. Many of the class wanted the figure of St. Michael for the top piece of their poles—not only because their school, scout troop, and ball teams were so designated, but because the character of

the great Archangel strongly appealed to them. Designs of St. Michael, and other figures and symbols used, were worked out at school during drawing periods. The carving and shaping of the poles was done at home or at the shop. After this work was completed the poles were decorated with bright opaque paint in true Indian fashion and then shellacked. The smallest and most popular boy in the room was mascot for a local kitten ball team, the Champion Players of the Red River Valley. A pole representing their exploits was made by this little boy, and, though not as original as many of the others, it received much comment and almost carried the majority vote when the class scored the poles on meaning, design,

and color. The boys of the Carl Ben Eielson Patrol won the honors, however, with three totem poles, taking first place on the points mentioned.

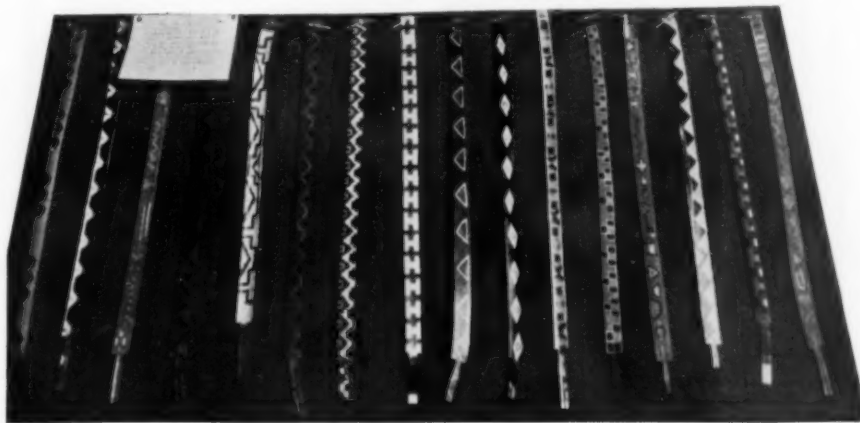
#### SCOUT HATBANDS

Decorative hatbands were next begun. Leather was too expensive for amateur work, so inner tubes of automobile tires were used. A piece of the rubber was first tried out and it was found to take both opaque paint and shellac very nicely. Tires were then collected, cleaned, and cut in pieces twenty-four inches long, and one and one-eighth inches wide. This allowed a slit to fasten by, and end tails for ornamentation. Indian designs were chosen for decoration and a study of Indian patterns and bead work was made. Each boy selected the pattern he liked best and then worked out the design in "repeats" on a piece of paper the same size as the hatband. This he used as a model. The design was next drawn on the rubber in pencil and then painted and

shellacked. The boys used varied color schemes and this period of the work was particularly interesting. Care was taken not to use the shiny side of the rubber, since glazed rubber does not take either opaque paint or shellac well.

#### WALL PLAQUES

During December the boys began to think of Christmas gifts for their mothers. The whole room was very interested in the Indian calendars which the Great Northern Railway Company send out each month. The teacher suggested that wall plaques would make nice gifts. An intense study had been made of the Three Great Indian Families of North America, and many noted Indian chiefs. The boys quickly caught the idea of using Indian heads to decorate the plaques. Studies were also made of famous works of art such as "An Appeal to the Great Spirit," "The End of the Trail," and "Solemn Pledge." Pictures of Glacier Park Indians were the most sought after, however, and



SCOUT HATBANDS MADE FROM INNER TUBES OF AUTOMOBILE TIRES, WITH INDIAN DESIGNS AS DECORATIONS. ST. MICHAEL'S SCHOOL, GRAND FORKS, NORTH DAKOTA. SISTER JULIENNE, ART TEACHER





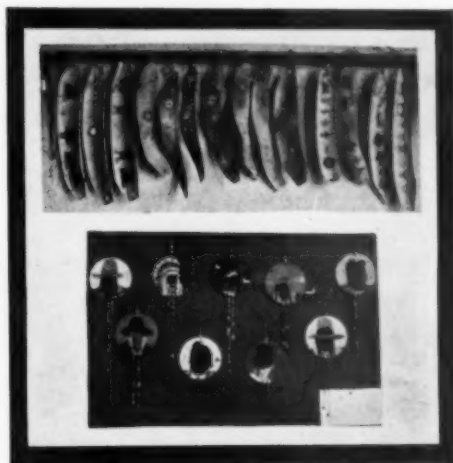
SOME YOUNG STUDENTS OF ST. MICHAEL'S SCHOOL WHO ARE  
INTERESTED IN INDIAN LIFE. GRAND FORKS, NORTH DAKOTA



these were changed in dress and color to suit boyish taste. Chief Two Guns White Calf was a general favorite, but no boy could be persuaded to use Sitting Bull, the famous North Dakota Chief, as a model—they thought him handsome enough, but perhaps again it was early associations. The plaques were colored in the same manner as the totem poles and finished off with bright bead loops for hangers and bead streamers at the lower edge for ornament. These plaques were made of circular compo board samples kindly furnished by a local lumber company. The Twelve Famous Indian Scouts were studied in connection with the work, and stories of frontier days and the "Pony Express" enlivened the history work. The boys were taught how to make linoleum block prints to illustrate compositions and character sketches. A debate on the traditional rights of the Redmen versus their white brothers added further interest to the work in English.

The rest of the school became greatly interested in the project and children from the first grade up paid regular visits to the room to view the displays and collections. Among the latter were old Bible histories, catechisms, hymnals, and prayer books written in the Sioux language by the late Father Jerome Hunt, beloved missionary of the Sioux at Fort Totten. Then there was a fine word book, and various bead work articles made by the Sioux. A hunting knife case was especially attractive and gave the children an idea of early Sioux art. Some of the children had recently visited the Hudson Bay Indian rooms at Winnipeg and also the Indian Museum at the University of North

Dakota, so comparisons were made and lively discussions took place. This helped to keep up interest and develop oral expression.



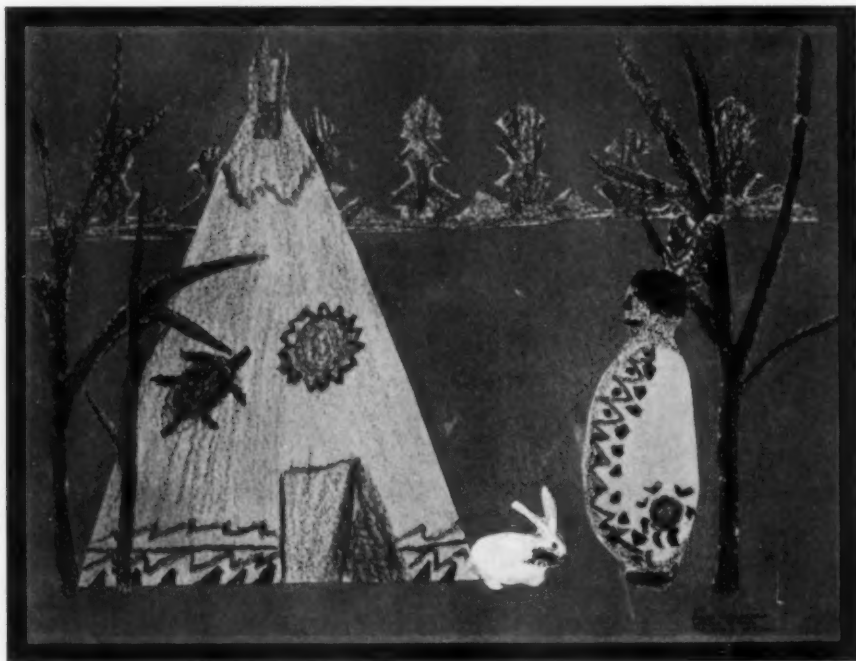
BREASTBANDS AND WALL PLAQUES INSPIRED BY INDIAN SYMBOLS AND INDIAN CHIEFS. ST. MICHAEL'S SCHOOL, GRAND FORKS, NORTH DAKOTA. SISTER JULIENNE, ART TEACHER

#### HIKES RECORDED IN PICTURE WRITING

The last hand work was Indian breastbands. These, too, were made of inner tubes of automobile tires, and the method of decoration was the same as that of the hatbands—the only difference being that only a two-color scheme was used. Each boy first wrote in long hand, an account of a hike or trip, making the tale as simple and brief as possible. Then the story was written in Indian symbols. Care was taken to make the story fit the band in symbols large enough to make an attractive decorative pattern. The boys afterwards took keen delight in interpreting these stories for friends and

visitors. Of the single references used in this work, the Indian numbers of THE SCHOOL ARTS MAGAZINE were found the most helpful. Volumes 27 and 29, together with the March number for 1931, were used continually by the children, the illustrative material serving as a guide for form, color, and design.

Every boy in the room left school with an abiding interest in some hobby. Of the individual hobbies developed, those relating to Art predominated. One boy began taking private lessons in oil painting and he is succeeding very nicely. His best work is a large picture of an Indian Chief.



"HIAWATHA AND THE LITTLE WHITE RABBIT." AN ILLUSTRATION IN WAX CRAYON BY A SECOND GRADE PUPIL OF THE LINCOLN SCHOOL, MEDFORD, OREGON. LOUISE E. HOLLENBECK, SUPERVISOR OF ART



SECTIONS OF AN INDIAN FRIEZE DONE BY FIFTH AND SIXTH GRADE CHILDREN OF MERRILL, WISCONSIN. ELSIE C. GROTE, SUPERVISOR. THE OBJECTS WERE DRAWN WITH WAX CRAYON, AND THEN CUT OUT AND PASTED ON THE BACKGROUND



## Indian Costumes

ELISE REID BOYLSTON

ASSISTANT SUPERVISOR OF ART, ATLANTA, GEORGIA

THE Hopi Indians are so interesting and colorful that they are more generally studied than any other of the primitive tribes. Time and again, the question arises, "Just how does the Indian really dress? And the paint and feathers that he wears, what are their significance?" Therefore a definite discussion of these articles at this time may be welcome.

Every Indian of the Hopi tribe owns a pair of moccasins, a dress, a belt, and a blanket. The dress is a simple affair of dark wool, made from a blanket folded and sewed on the straight edge with coarse colored yarn, preferably red. The upper border is fastened over the right shoulder, making a short sleeve. The left shoulder and arm are left bare. A sash about four inches wide, is tied several times about the waist.

In the house, the hair is often left unbound. The young women wear their tresses tied with a hair rope on each side of the head, and coiled in the shape of a squash blossom, the emblem of virginity. After marriage, it is gathered in a queue on both sides and wrapped with hair rope.

For several months in the year the men wear only breech cloths. Moccasins are not worn in the house or in the kiva. The Taos Indians, like the Arabs, drape themselves in a white blanket, without

which they are never seen outdoors. The Hopi men wear a ribbon on the head and the hair is bobbed.

The marriage robe of the Indian girl is worn only twice—at the wedding, and when she is dead. It is carefully kept in a case woven especially for it, and she carries it home, when she returns to her mother's house, held before her with both hands. She brings her husband home to her mother, and the line is traced from her side.

The women do the weaving, but their moccasins are made by the men. Above the ankle are wrappings of white doeskin strips. Sometimes they are scant, but often they are wrapped quite thick about the legs. This is an indication of the wealth of the Indian to whom they belong. They are kept spotlessly clean with the aid of a white clay which is found near the pueblos.

In time past, the Indian brave painted his face to secure aid of the spirits and to frighten away the enemy. Color was used on all ceremonial implements to please the eye of the god invoked. In the headband, each feather represented a major exploit on the field of battle. The shield, made of buffalo hide, was the result of a dream in which the wearer had a vision of the decoration which would afterward bring him luck and help to vanquish the enemy. (Continued on page xi)



## A Cheese Box Becomes a Tom-tom

MURIEL H. FELLOWS

GERMANTOWN, PHILADELPHIA, PENNSYLVANIA

**I**NDIANS! The very word is thrilling to little seven-year-olds. Indian music played on the victrola inspired this enthusiastic second grade to learn something about Indian musical instruments.

From the friendly grocery store we obtained a large wooden cheese box. We pried off the hoops and tacked a piece of canvas over the top. In order to make the canvas as tight as possible, we gave it two coats of shellac. Then we hammered the hoops on again, pulling the canvas taut. On the sides we painted Indian symbols in bright tempera colors. The beater was an ordinary stick with a ball of clay fastened on the end and covered with a piece of chamois skin. And lo! We had a tom-tom.

Several children brought small tin cake boxes from home and stretched chamois skin tightly over the top, fastening the strings, which were used to pull the skin tight, on the under side of the can. These were also given a coat of shellac.

Rain rattles were made from baking powder boxes. The paper was soaked off the sides and the tin boxes were painted with bright Indian designs. Holes were punched in the top and bottom of the can and a stick was inserted with which to hold the rattle. Then the can was filled with pebbles. Bits of chamois skin, strings of beads, and tiny bright feathers

were fastened to the handle. With these we gave spirited rain dances and implored the Great Spirit for rain.

A big wigwam was made of pieces of unbleached muslin sewed together and stretched over long poles. On the sides were painted Indian symbols of sun, rain, lightning, clouds, etc., in bright tempera.

Clay bowls were painted terra cotta, black, and white.

A large spool fastened to the end of a thick, round stick and painted Indian red made a realistic peace pipe.

Our suits were of inexpensive brown paper muslin sewed up the sides, fringed at the hem and painted with Indian designs. White goose feathers dipped in bright colors and fastened into muslin bands made our headdresses.

There seemed to be no limit to the interesting things we could make in connection with this Indian project. One child made a tomahawk with a smooth flat stone and a stick. Others made a cut paper poster for the wall. A little girl made a papoose on a board. She painted the clay head a copper red, wrapped the doll in red cloth and carried it on her back like a real Indian baby.

An electric flashlight placed under red paper made a wonderful campfire around which we danced, smoked our peace pipe or told Indian legends. (Continued on page xii)



## An Indian Story in the Schoolroom

MARCELLA TEPE  
QUINCY, ILLINOIS

THE daily program, which is linked together by a common topic or theme, adds to each subject which it carries in its train a lively interest for both pupils and teacher. This subject—such as the popular Indian Life study—can add a great deal to some phases of school work, and many little highlights to those less adaptable. There are, however, two subjects which can easily be made to grow from a common unit of study and which, thereby, benefit each other to a great extent. These subjects are art and language.

There are numerous ways in which a successful lesson in art can be emphasized, and its meaning produce a greater and fuller value, by the use of a corresponding language lesson, and vice versa. The one subject can be used as an incentive or a background for the other. In any case neither should feel slighted, for both art and language aim to yield to the child a fuller freedom of imagination and expression.

In narrowing down this vast field of opportunity resulting from the co-ordination of two subjects, we come upon one phase of it which has many possibilities in all grades, and which is comparatively new in some localities—the illustration of an original story.

"What do you like to draw?" might be the first question in introducing a lesson

which has for its final aim the creation of a picture story book. The first period will be occupied with the forming of a story, whose characters, human or otherwise, should come within the limit of the children's drawing capacity.

The teacher may provide the skeleton of the story in the lower grades, starting for example, as follows: "Once upon a time a"—"went" or "started" or "had," etc.

It is possible to compose several stories in a short time. The one with the most possibilities might then be selected. Cumulative stories are very adaptable.

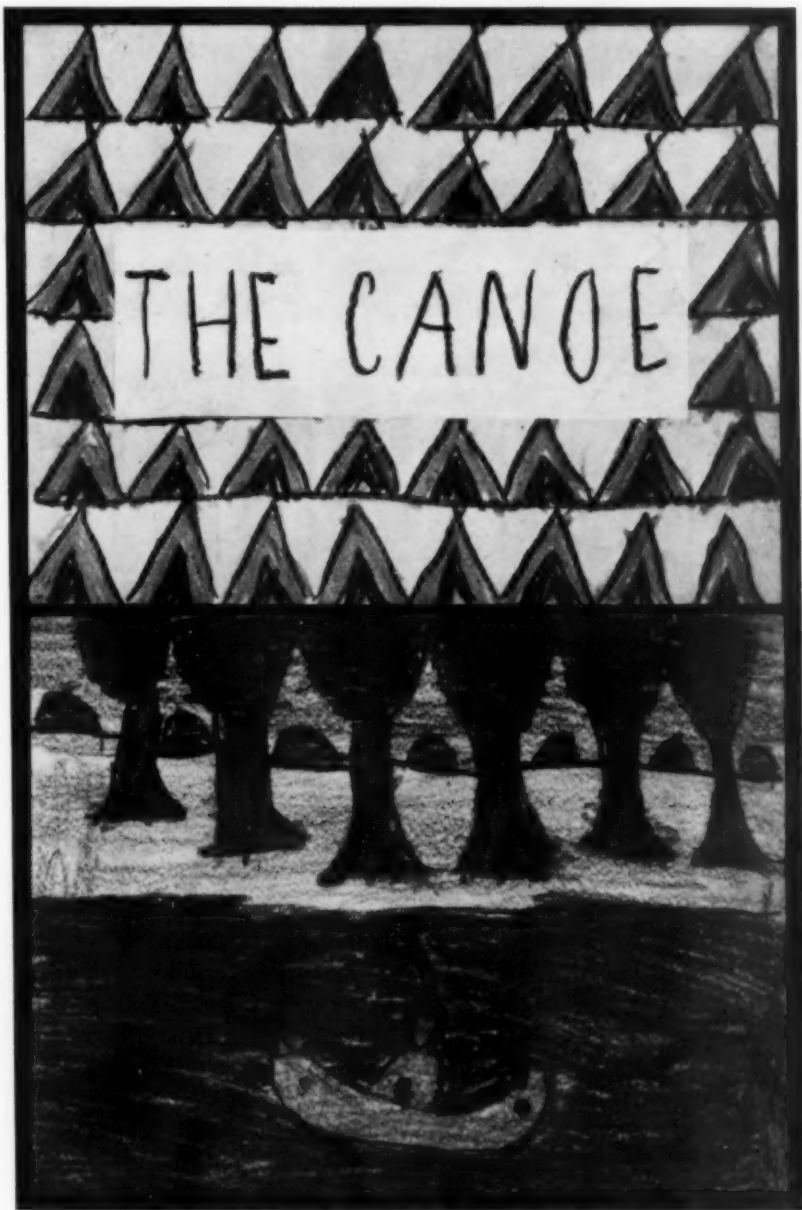
If it is necessary to limit the illustration of the story to one lesson the class can be divided into several groups, one for each picture. As the main objects will be the same in all pictures, the general outline and color of these objects must be agreed upon beforehand.

The cover designs require extra lessons and can use in design any of the objects suggested by the other pictures.

### SYNOPSIS OF STORY

1. Indian boy fishes—canoe upsets—boy swims to shore—canoe floats down river, helpless.
2. Canoe meets deer—asks help—deer afraid of hunter.
3. Canoe meets fish—asks help—fish too small.
4. Canoe meets hunter—asks help—hunter is busy.
5. Canoe meets wind—asks help—wind blows it to shore.
6. Indian boy out hunting—finds canoe.





THE OUTSIDE COVER, AND AN ILLUSTRATION FROM AN INDIAN STORY  
BY THE FIRST GRADE PUPILS OF MARCELLA TEPE, QUINCY, ILLINOIS



"THE CANOE MEETS THE HUNTER" AND "THE CANOE MEETS THE DEER." TWO ILLUSTRATIONS IN WAX CRAYON FOR AN INDIAN STORY. MARCELLA TEPE, ART TEACHER, QUINCY, ILLINOIS



## Designs for Indian Bead Work

ETHEL H. ERNESTI

COLORADO SPRINGS, COLORADO

CHIEF BIG-SNAKE, his squaw, Princess Morning Star and their sons, Blue-Sky-Eagle, Wolf Robe, and Silver-Tongue gave us not only a delightful entertainment but much inspiration for our art work as well.

Chief Big-Snake told us of his boyhood days at Acoma, the ancient Indian pueblo built high upon a rocky mountain ledge overlooking the valley across which, in the days of his ancestors, swept their fierce foes, the nomad tribes of the plains.

But as the chief grew up he saw these foes chased away by the white man who filled the valley with peaceful farms. He saw the very first "iron horse" which came into the valley. He noticed that it, or rather the "wagons behind," was loaded with food in cans and with clothes ready to wear. He saw the white man send his grain to the mills upon the back of the "iron horse" and get it back beautifully ground in big clean sacks instead of having his squaws spend days of back-breaking labor grinding it between two stones.

After Chief Big-Snake had been to the white man's school and had seen all this, he decided that he too would raise his corn in the fertile valley instead of on the bleak and barren mountain top. So now he and his family farm during the summer months and work for the Smithsonian Institute during the fall and winter

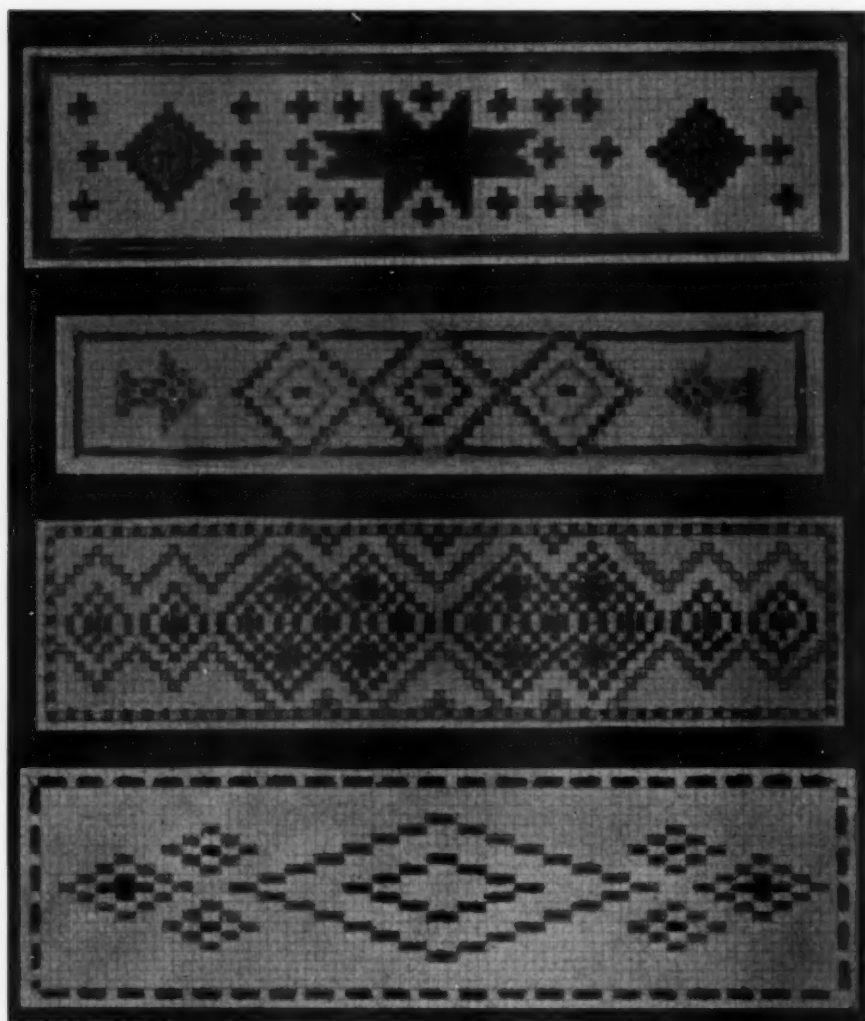
months. He says he wants the children of America to know that the old saying of the pioneers "The only good Indian is a dead Indian," is no longer true. Therefore he explained many Indian customs and ceremonies to us and gave parts of some of their ceremonies which we erroneously call dances.

While the Indians performed, some of us were busy making sketches of the designs on their costumes and taking notes about them.

Soon after that the seventh grade art classes got very busy indeed, working out their very own designs for beaded headbands, armbands, belts, and legging strips. They made these on the small checked paper. They started from a central space instead of a central line. They followed their design unit, first with pencil faintly, and then used sharp crayons for coloring. Coarse sandpaper was provided for each desk and in this way the crayons could be kept sharp.

The children soon realized what was "Good Medicine" in an Indian design. They saw that no check could be cut or divided because a bead cannot be cut in two. None wished to be a "lazy Indian" who must go hungry if he refused to work. In this case "going hungry" simply meant not being in our building exhibit and getting a lower grade.

Everyone who possibly could brought



ORIGINAL DESIGNS ON CHECKED PAPER FOR BEADED ARM AND HEAD BANDS. THESE DESIGNS ARE BY SEVENTH GRADE CHILDREN, UNDER THE SUPERVISION OF ETHEL H. ERNESTI, COLORADO SPRINGS, COLORADO

in something for the bulletin board—a blanket, a basket, or a picture containing Indian symbols—to supplement what Chief Big-Snake and his band had brought to us. The children took pride in making each design original. Some

children made several and each was different.

Each student seemed tremendously interested in this problem because of the human interest at the start and because they found their own designs good. To

use Silver-Tongue's headband unit as a basis upon which to build one's own design, to use the same coloring as Chief Big-Snake used in his belt, or an idea from Blue-Sky-Eagle's costume, was, of course,

vastly more interesting than to copy one from any book.

Many children are now working out their designs at home in real beads on looms of their own manufacture.

## Two Useful Toys from Indian Legends

### *A Katsina Doll and Thunderbird Doorstop*

EDITH JEWELL

FREESTONE, CALIFORNIA

THIS Katsina Doll sits sedately on a shelf and wonders how it happens that it is admired by many people.

The genuine Katsina Doll, as made by the Indians of the Southwest, is usually carved from a round piece of wood that is about three inches across and a foot long, but this doll may be made from a wooden pill box, or a round ice cream carton or cereal box.

The headdress is cut from cardboard and tacked in place.

All design outlines are done in black, as are the parts showing black in the drawing.

Paint as shown, leaving face white, or shift colors to suit. Black, blue, red, yellow, green, and white are the colors used.

If an ice cream carton or cereal box is



used, the cover may be removed by lifting the top of the doll's head. This makes a practical and unusual container.

#### A THUNDERBIRD DOORSTOP

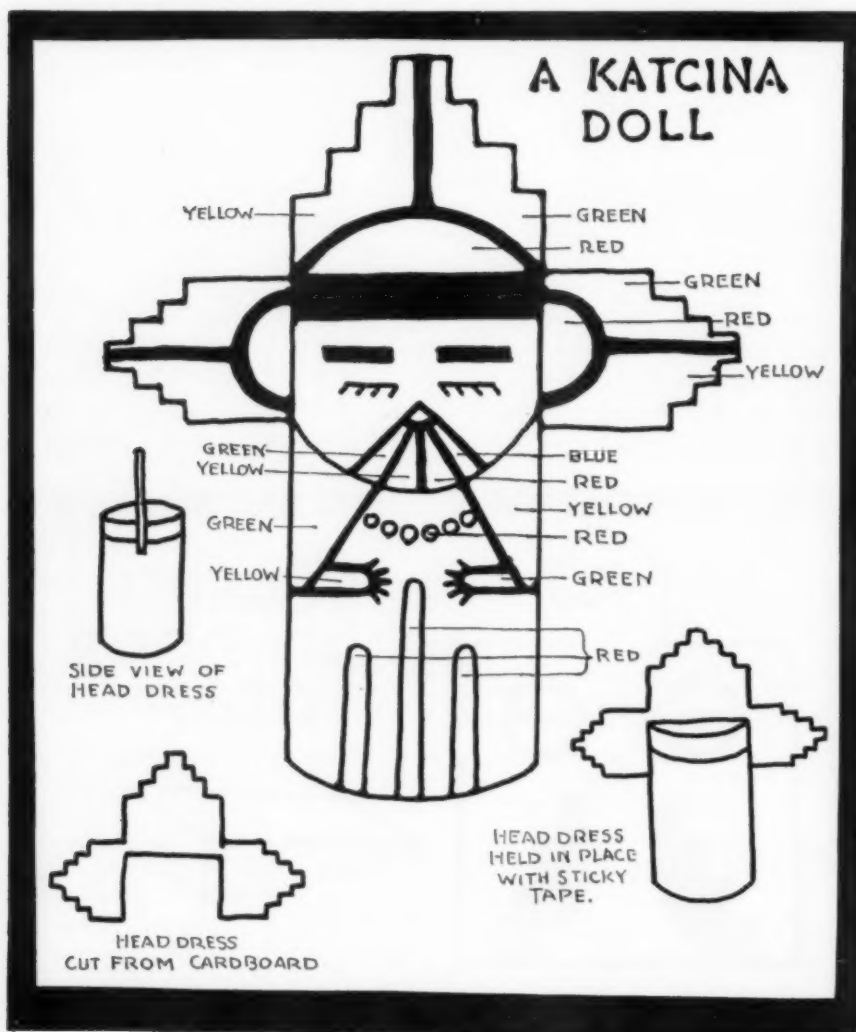
This brightly colored Thunderbird will keep the most contrary door in place. Give him a trial!

Cut bird from thin wood, ply wood, or

wallboard. Eight inches is a good size for a stop. The bird is a square with only the head cut out.

Cut wedge from inch stock, or thicker, if space underneath door is wide.

Color bird with paints or wax crayons. If crayons are used, rub lightly until a soft gloss appears. Color bird red with yellow spots.







LEAVES FROM MY SKETCHBOOK, by J. Littlejohns, R.I., R.B.A., R.C.A., R.W.A. Published by Isaac Pitman and Sons, New York. Price, \$1.00.

From a collection of scores of sketch-books, Mr. Littlejohns has selected typical examples of the method he generally employs when making preliminary sketches for pictures.

This book will be of inestimable value to those interested in outdoor sketching. It shows the use of pencil, ink, and wash. The procedure is shown in a fascinating yet simple manner.

COMPOSITION AND RENDERING, by A. Thornton Bishop. Published by John Wiley and Sons, Inc., New York City. Price, \$2.75.

Joseph Cummings Chase, Head of the Art Department of Hunter College in New York City, says of A. Thornton Bishop's pencil drawings, "There is no question as to the superlative quality of his work. Good taste and fitness to purpose, distinguish his drawing and denote a master craftsman."

The primary aim of this book is to review the essentials of composition. This study does not end with an explanation of the principles, but continues on to their application. Part Three deals with the indication of building materials and accessories and will be of value to students of architecture, as well as to the student who is interested in simply

sketching. Another part of this comprehensive book is devoted to Composition in the Theatre. It familiarizes the student with the means of acquiring dramatic power in composition, and brings to all who are interested in scenic design a consideration of theatre problems. The book contains many instructive illustrations by the author, as well as reproductions of drawings by leading architects and stage designers.

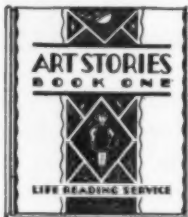
MODERN EMBROIDERY, by Mary Hogarth. Edited by C. Geoffrey Holme, and published by The Studio Publications, Inc., New York. Price, \$2.50, wrappers; \$3.50, cloth.

The special spring number of "The Studio" presents the ancient art of embroidery in modern form. This book of one hundred and twenty-eight pages, is illustrated with photographs of embroideries done in the modern trend, by artists from Great Britain, France, Austria, Germany, Italy, Sweden, Czechoslovakia and the United States. Included is such valuable information as how to transfer a design on to material, and how to enlarge a small design to the size required. Also the student is shown by simple diagrams how to execute fifty-seven different embroidery stitches. Each photograph of an original piece of embroidery is accompanied by a diagram showing just what colors and stitches were used by the artist.

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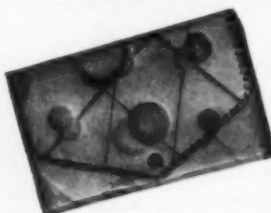


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Altogether, this is a most unusual and instructive book, and will be a great source of inspiration to those interested in needlecraft.

**ART STORIES—BOOK ONE**, by William G. Whitford, Edna B. Liek and William S. Gray. Published by Scott, Foresman and Company, Chicago, Ill. Price, \$.68 cents.

This attractively illustrated book is the first grade unit of a group of books devoted to the appreciation of art. Through pictures and story material, the child is made conscious of beauty of color, form and line as seen in nature, in pictures, in all his surroundings. Elementary ideas of drawing, painting, design, sculpture, architecture, interior decoration and costume are introduced in a way that is easy for the child to understand.

The illustrations are a special feature of this book. There are about one hundred and seventeen illustrations ranging from the simplest line drawing to full-colored reproductions of famous paintings. The lessons are arranged in seven groups:—The Rainbow Colors, Outdoor Pictures, Animals in Art, Houses and Towns, Art at Christmas Time, Beautiful Rooms, and Color in Clothes. Aside from its valuable educational merits, **ART STORIES—BOOK ONE** is a book to delight any child.

## Wood Carving Comes Back

(Continued from page 9)

sombre aspect of the East. It is a study of the Oriental wisdom of knowledge which brings power.

Miss Eugenia Shonnard is a member of the National Sculpture Society of America. She makes a universal appeal with her art, and it is useless to classify it as classic, neo-classic, or modern. It is decidedly original, yet it is evident that it is well grounded in the classic. But in the last analysis it is modern without any preconceived stylistic mannerism. Its rhythm, its force, its beauty, and its loveliness, are her own.

Her almost uncanny insight into character, and her ability to express it in stone, wood, and metal, without affectation or grotesqueness, makes her work worthy to be placed with that of Bourdelle or Rodin.

Miss Shonnard has been interested in the portrayal of racial features. Roughly, Miss Shonnard's themes may be classified into animal pieces, portraiture, Breton Peasant, and the American Indian.

Having been recognized by Rodin and Bourdelle, the art of Miss Shonnard should count for much.

Some of her most impressive works are the image of the "Indian Chief Ohiyesa," carved in an enormous block of hard wood (mahogany), and the "Pueblo Indian." The last years she has attained a stark realism by boldness of contour, the absence of confusing detail, the unerring divination of character, and ability to thrust it into resistant wood in a single gesture.

Dr. Edgar L. Hewett of the School of American Research at Santa Fe, says of Miss Shonnard, "You have interpreted the Indian with rare understanding. I feel you are making a priceless contribution to the art of our America."

When Mark Fenderson began to play with carving tools a few years ago, there were no signs that anything new would come of it.

From its beginning wood carving has been decoration in a single scale, and for no other purpose than to embellish surfaces that would otherwise be uninteresting. This condition was totally at variance with Fenderson's point of view. Essentially an illustrator, he combines skill as a draftsman, and deep feeling for perspective and proportion with unusual mental facility. Wood carving, therefore, became to him not an art to be learned, but a new medium for the one he knew.

He began by building furniture of his own design. His greatest opportunity came when the sculptor, Charles Keck, gave him an order for the doors of Keck's Greenwich Village Studio. This work, finished in 1927, marks Fenderson's greatest height. The doors are built of oak. Each side of the pair of doors has been treated as two parts of a single illustration, an Indian encampment, and the greeting of a frontiersman to an Indian Warrior. Each one tells a story full of interest and detail.

It is his ability and achievement to substitute wood for paper, and incision for the drawn that makes his work outstanding. One cut made and it cannot be erased. It can only be deepened or widened which might make so great a difference in shadow and line as to alter or ruin the entire scheme. Thus there is demanded a high degree of skill and absolute mastery of technique.

In the *American Magazine of Art* (Volume 19) we find there are about a thousand carvers of wood on record, and there are probably about as many more working independently or in isolated groups.

In short, I have been able to give you only a hint of the importance of the craft, and mention only a very few outstanding artists of this growing craft in America.

## Indian Costumes

(Continued from page 56)

Indian design is most geometric and symbolic. The craftsman works according to no rule, and the pattern grows spontaneously

xi It's a help to both advertiser and publisher if you mention THE SCHOOL ARTS MAGAZINE

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(Continued from page 57)

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Mr. J. L. Long

A PRINCELY GENTLEMAN AND LEADER OF EDUCATION

On June 4, 1933, there passed from the walks of man that princely and scholarly gentleman and successful educator and business man, Mr. J. L. Long, whose home was at Dallas, Texas. For more than a quarter of a century he was actively engaged as a teacher and administrator in the field of public education, and during those years he was an intrepid leader in every movement for the advancement of the public free schools of Texas, and since he left the schoolroom twenty-five years ago, he has been actively engaged as a publisher of books and art supplies for school use, so that he devoted the fifty years of his vigorous manhood to the work of public education.

Mr. Long was born in Newberry County, S. C., seventy-three years ago. His parents were George Frederick and Sallie Fellows Long. His early training on the farm and in the country schools and Newberry College, in those testing days of reconstruction just after the war between the states, coupled with the rich heritage of noble parents, produced in this son of the South, that degree of initiative, ingenuity, and self-reliance which made him the manly man, the forward-looking man, that always characterized his long life of usefulness.

In 1908 Mr. Long voluntarily resigned his position as superintendent of schools and aligned himself with the Southern Publishing Company of this city. In 1914 he sold his interest in the Southern Publishing Company and purchased a controlling interest in the

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Mr. Long's invaluable services in Dallas during these years are linked inseparably with the growth and development of this city and make of him essentially a great builder. In 1893 Dallas was but little more than a small town, and its school system had to be built almost from the ground up to its present proportions as an educational center in the Southwest, and Mr. Long was the man for that very important undertaking. To his forethought and wise direction, is due very much of the vastly expanded and highly developed modern school system of the present day. He took the long look and made secure the foundation for our some fifty-eight institutions of the public school system of the present day. He was also a



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civic leader of great renown, and his services in this capacity are a lasting monument to crown his rich life, but his truly enduring masterpiece is his school work in the capacity of teacher, administrator, and publisher, and it is so fitting that his good name is to be perpetuated in the J. L. Long Junior High School which will be opened to the boys and girls of Dallas in September, 1933.

Mr. Long was a great friend to all with whom he was associated. He was never so busy with his public or personal duties that he would not stop for conferences with his principals and teacher. At no time did he think of himself first, but he was very deferential at all times in his dealings with his fellow-men. Mr. Long was a sincere, open-minded and pure-minded man. He was courageous, purposeful and persistent in all his undertakings. He was a hardworking man who never shirked a duty or responsibility.

In the slipping away of John Lawson Long, Texas loses one of her most consecrated, clear-visioned and self-sacrificing servants. In his passing, the home, the school, the church, the state, and society in general, have lost a strong and vigorous leader; his friends, an humble, kind, sympathetic, generous and forgiving comrade; and his family, a loyal, faithful, thoughtful and loving companion.

'TIS SAID the "first hundred years are the worst"; not so with the Caproni Galleries, for this organization has been serving the world with perfect casts of the world's masterpieces for a hundred years—good years, and profitable. Mr. Paul Crabtree, treasurer of the P. P. Caproni & Bro., and editor of "Capronicasts," has, in a centennial number, reviewed some of the traditions and accomplishments of the last—and first—hundred years. It is a readable publication which carries the congratulations of several well-known leaders in the arts and art education. It is no little matter to have preserved a name in one profession for a hundred years. May your next hundred years be better!

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PHOTOGRAPHS and snapshots lose much of their value and interest when allowed to clutter up the desk, bureau drawers, and fancy boxes. The best way to assemble them so that they are really worth the labor of securing them is in some kind of photograph album. A good way to arrange them in the album is with the Nu Ace Mounting Corners. They are neat, strong, adhere firmly to the leaf; pictures may be quickly mounted and as quickly removed, without injury. Nu Ace Mounting Corners are inexpensive; they come in three styles and several colors.